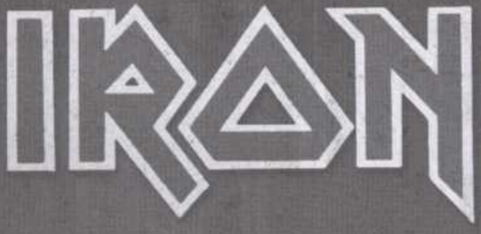

RECORDED VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
IRON MAIDEN
ANTHOLOGY


HAL•LEONARD



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



IRON MAIDEN ANTHOLOGY

Cover photo by Ross Halfin/Idols

Music transcriptions by Addi Booth and Paul Pappas

ISBN 0-634-06690-0

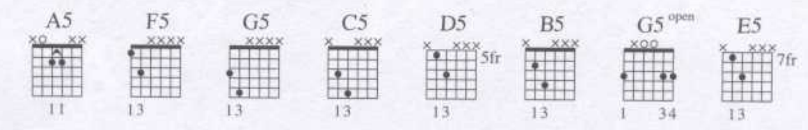


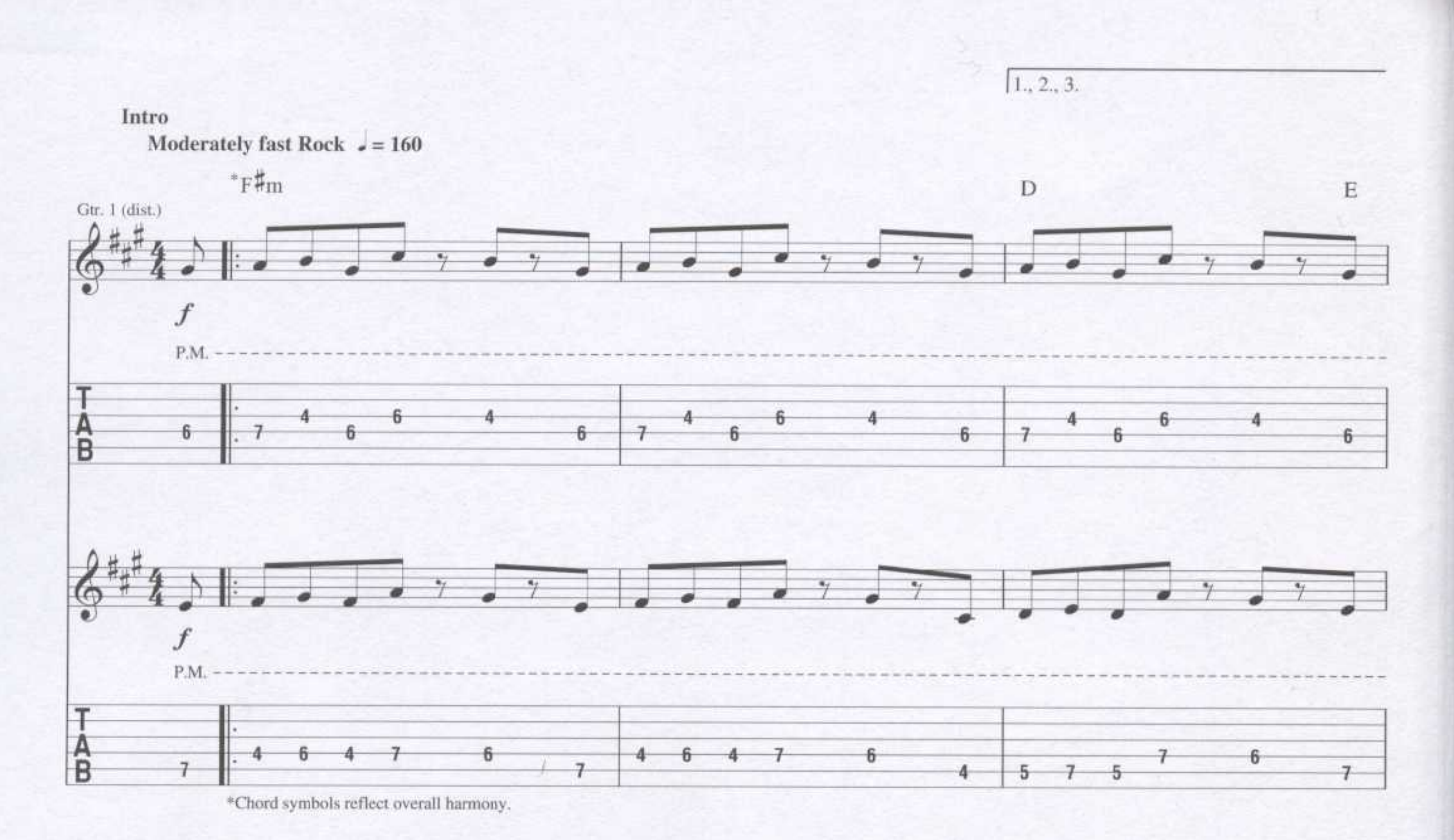
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from *Powerslave*

Aces High

Words and Music by Steven Harris





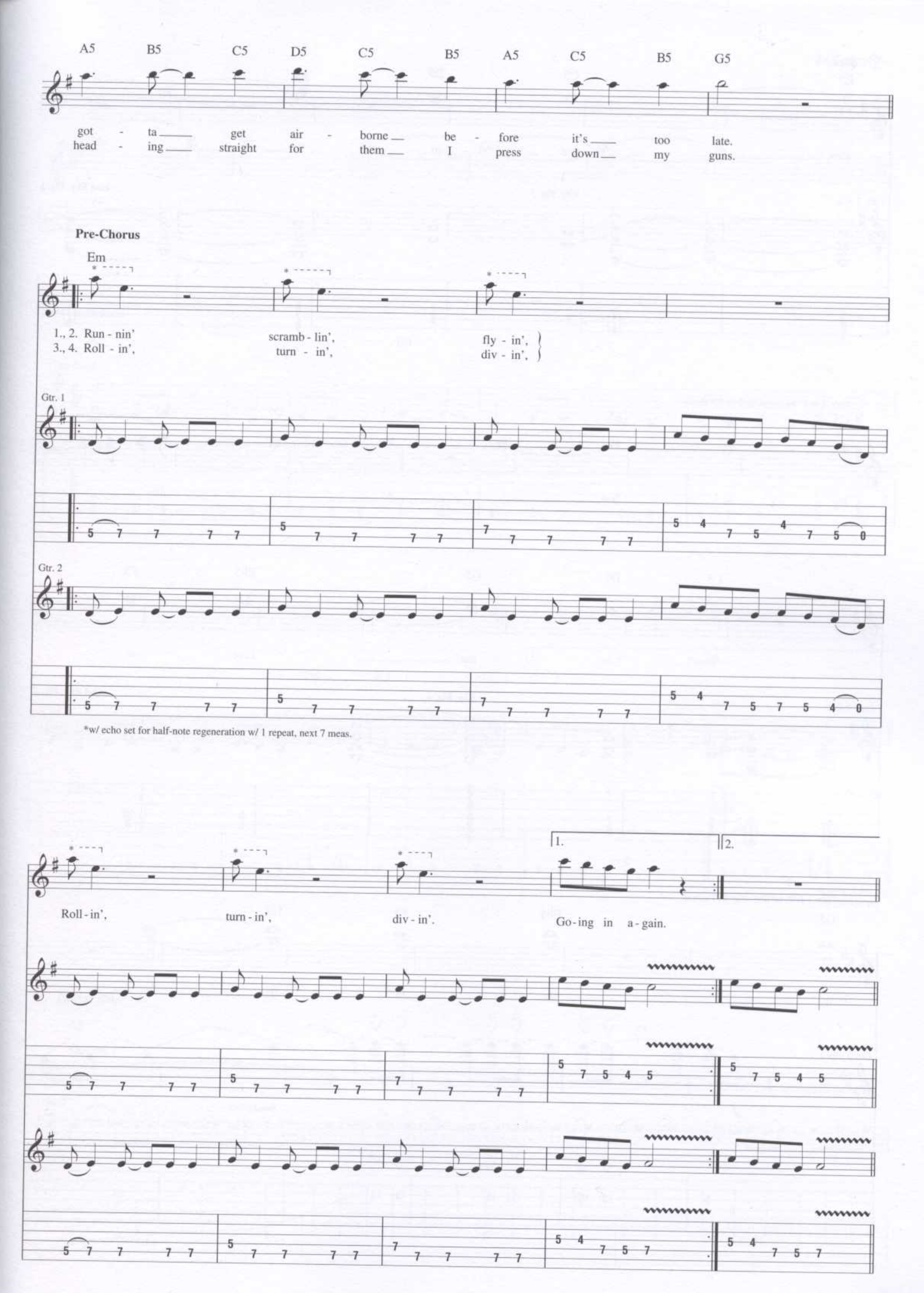
*Chord symbols reflect overall harmony.




Faster ♩ = 252
Am
F
G
Play 4 times
Verse
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5
1. There goes the si - ren that warns of the air raid,
2. Move in to fire at the main - stream of bomb - ers.
Rhy. Fig. 1
Gtrs. 1 & 2
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5
then comes the sound of the guns send - ing flak.
Let off a sharp burst and then turn a - way.
End Rhy. Fig. 1



Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5
Out for the scram - ble, we've got to get air - borne.
Roll o - ver, spin 'round and come in be - hind them.
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5
Got to get up for the com - ing at - tack.
Move to their blind - sides and fir - ing a - gain.
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Jump in the cock - pit and start up the en - gines. Re -
Ban - dits at eight o' - clock move in be - hind us,
Rhy. Fig. 2
Gtrs. 1 & 2
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5
move all the wheel - blocks, there's no time to waste.
ten M E one - o - nine's out of the sun. As -
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Gath - er - ing speed as we head down the run - way,
cend - ing and turn - ing our Spit - fires to face them,


A5 B5 C5 D5 C5 B5 A5 C5 B5 G5
got - ta get air - borne be - fore it's too late.
head - ing straight for them I press down my guns.
Pre-Chorus
Em
1., 2. Run - nin' scramb - lin', fly - in',
3., 4. Roll - in', turn - in', div - in',
Gtr. 1
Gtr. 2
*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.
Roll - in', turn - in', div - in'.
1. Go - ing in a - gain.
2.


Chorus
E5
C5
D5
E5
Run,
live
to
fly,
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)
C5
D5
E5
C5
D5
E5
fly
to
live,
do
or
die.
C5
D5
G5
E♭5
F5
Won't
you
run?
Live
to
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
G5
E♭5
F5
G5
fly,
fly
to
live,
Gtr. 3 (dist.)
f
Harm.
w/ bar
steady dive
Pitch: D G

To Coda

Gtr. 3 tacet

E♭5 F5 G5 E♭5 F5

ac - es high.

Interlude

A5 D5 A5

Gtrs. 1 & 2

P.M. P.M.

D5 A5

1. 2.

Gtr. 3

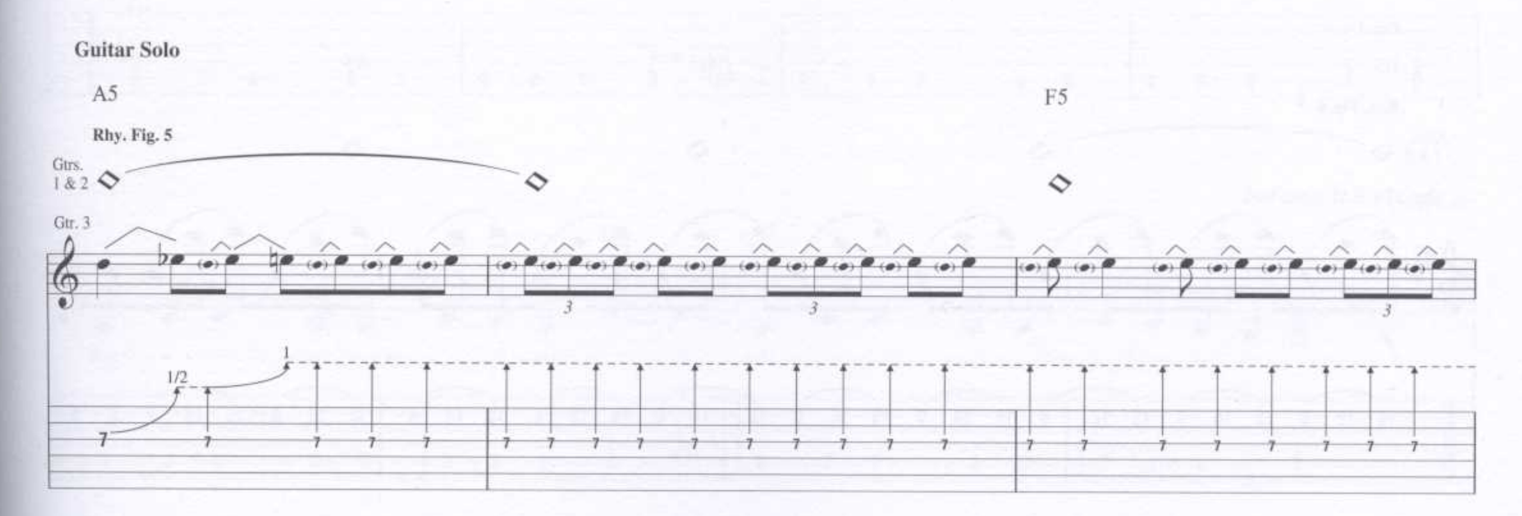
P.M. P.M.

Gtrs. 1 & 2 *divisi*

(cont. in slashes)

*Gtr. 3 to the left of slash in tab.

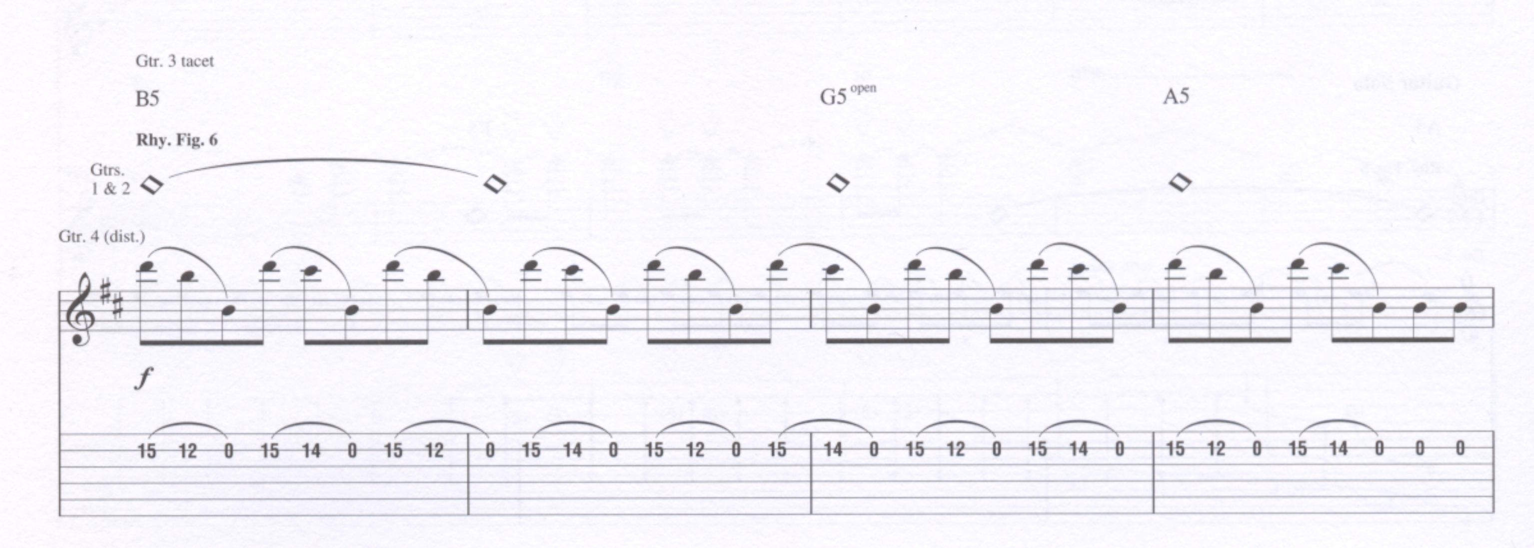
Guitar Solo




G5
A5
C5
D5
End Rhy. Fig. 5


Gtrs. 1 & 2: w/ Rhy. Fig. 5
A5
F5


G5
A5
C5
D5
8va


Gtr. 3 tacet
B5
G5 open
A5
Rhy. Fig. 6
Gtrs. 1 & 2
Gtr. 4 (dist.)

B5 D5 E5

End Rhy. Fig. 6

15ma loco 15ma loco

P.H. P.H.

Gtrs. 1 & 2: w/ Rhy. Fig. 6

B5 G5 A5

rake

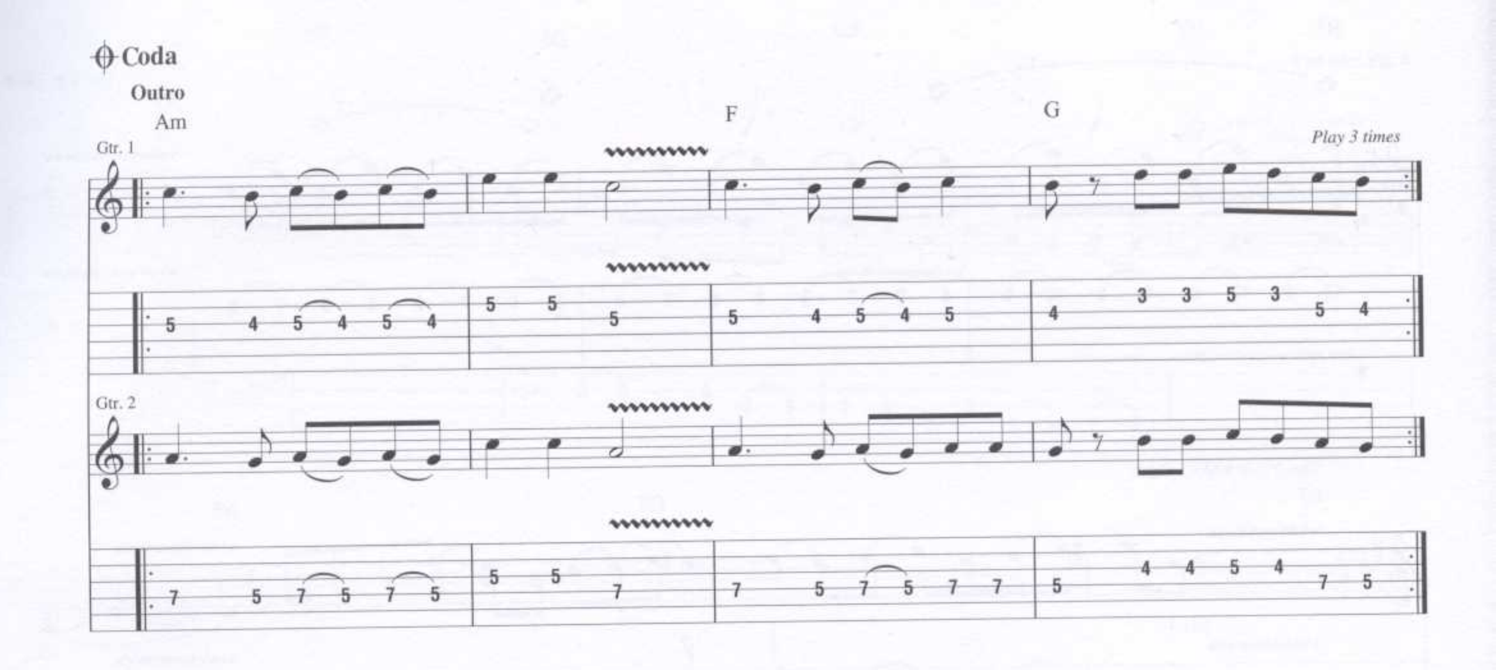


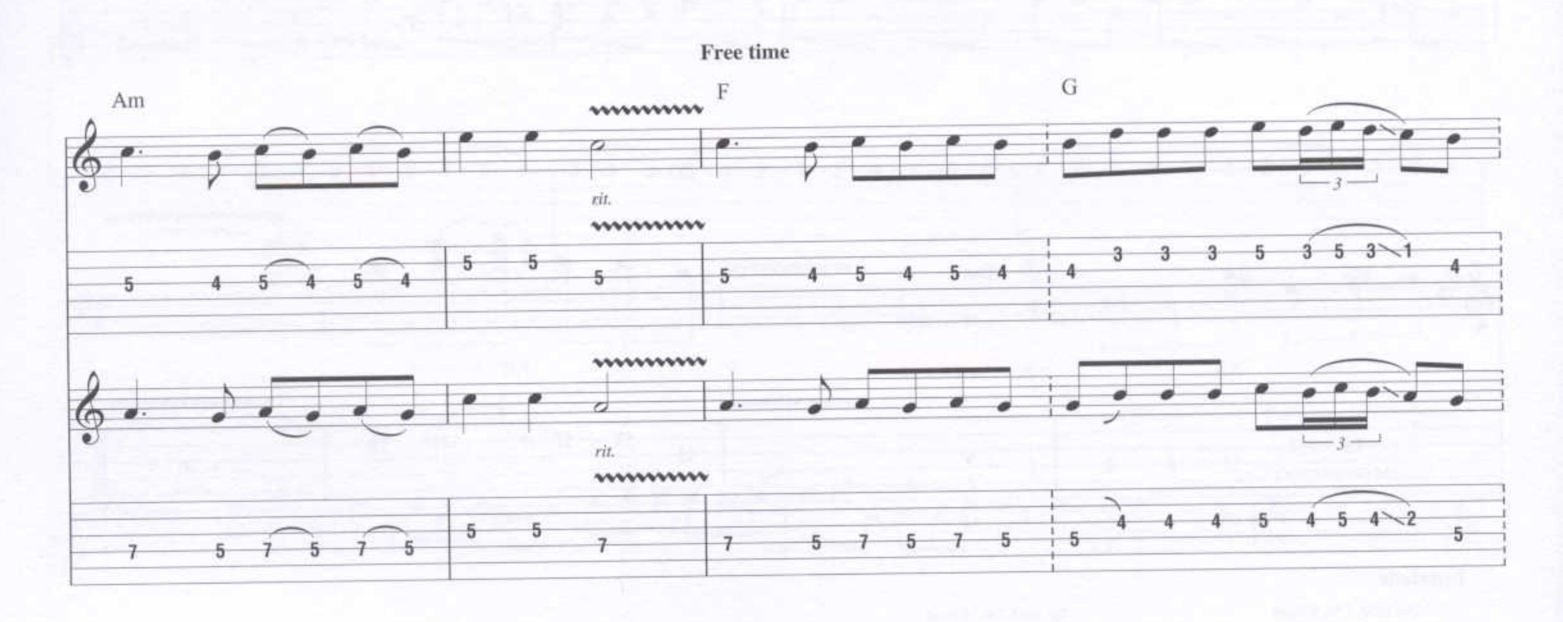
Interlude



2nd time, D.S. al Coda




Coda
Outro
Am
F
G
Play 3 times
Gtr. 1
Gtr. 2

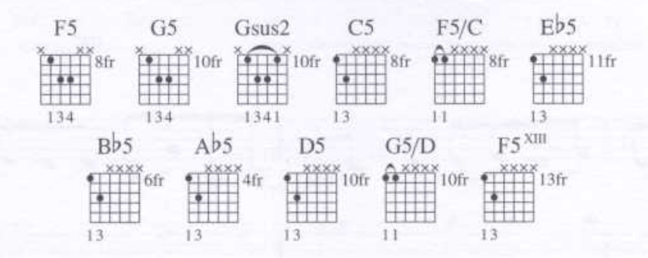

Free time
Am
F
G
rit.
rit.

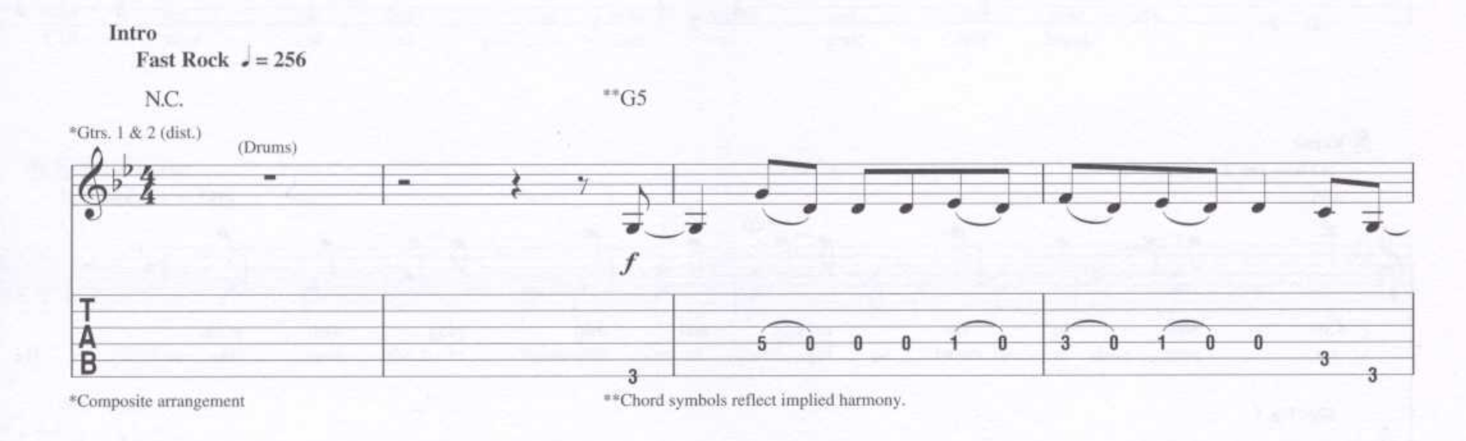

Am
A5
N.C.
Gtr. 3
Gtr. 4
divisi
fdbk.
Gtr. 1
Gtr. 2
divisi
Pitch: E

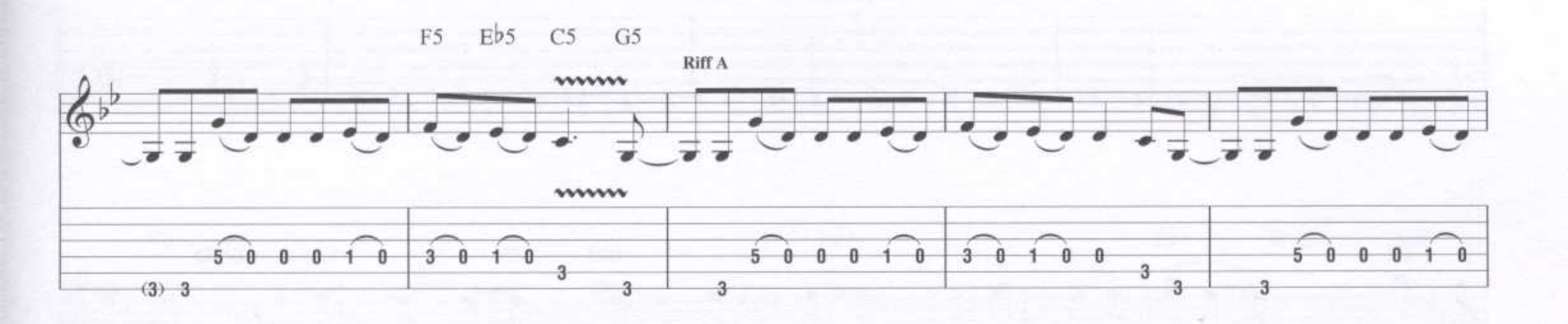
from *Fear of the Dark*

Be Quick or Be Dead

Words and Music by Bruce Dickinson and Janick Gers



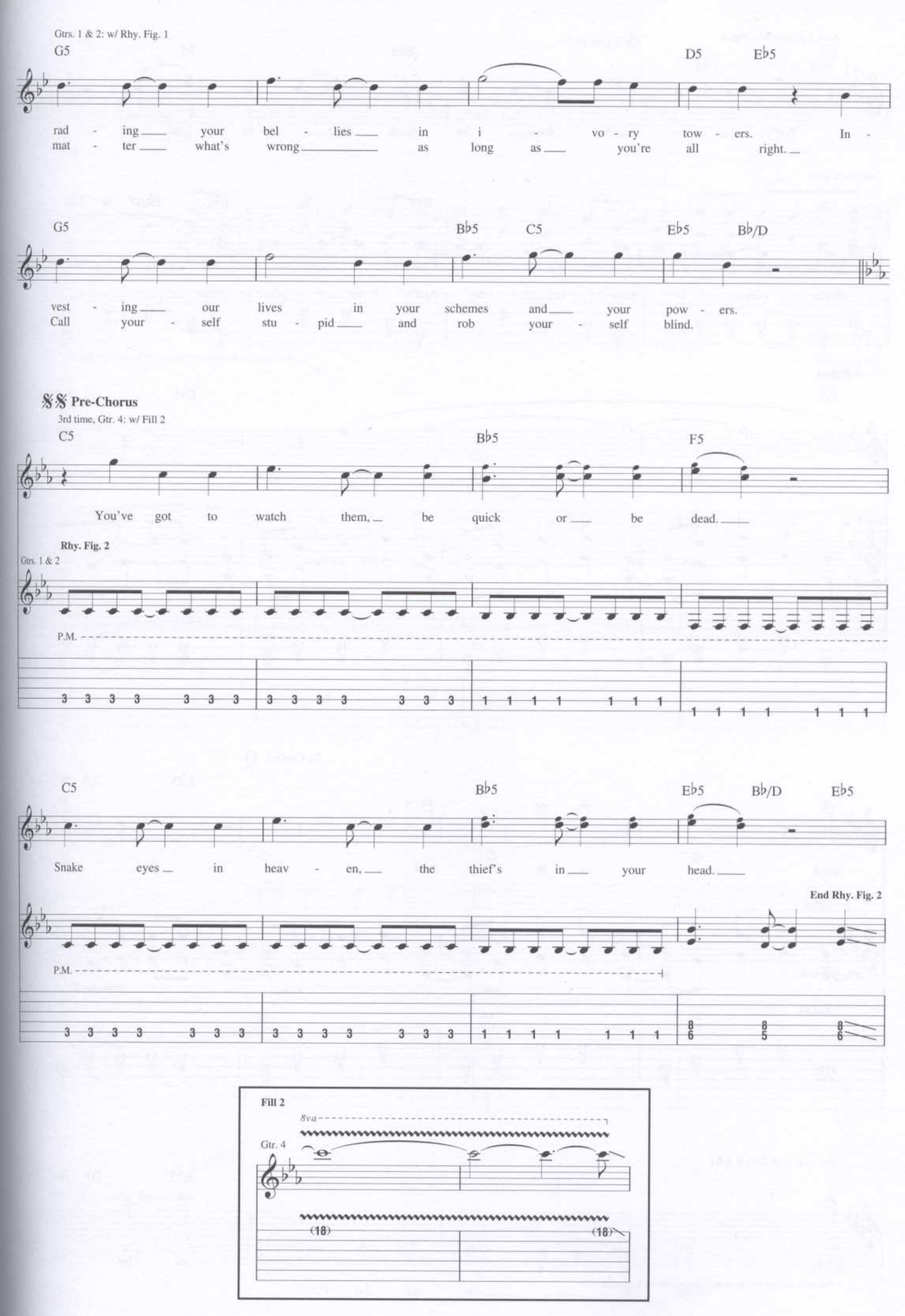


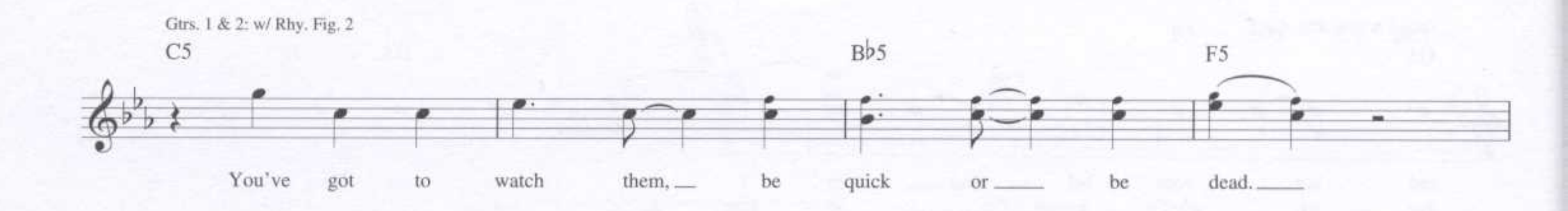






F5
E♭5
C5
B♭5
ow!
End Riff A
Verse
2nd time, Gtr. 2: w/ Fill 1
G5
D5
E♭5
1. Cov - ered in sin - ners and drip - ping with guilt.
ser - pent is crawl - ing in - side of your ear. He
Rhy. Fig. 1
P.M.
G5
B♭5
C5
E♭5
B♭/D
Mak - ing your mon - ey from slime and from filth. Pa -
says you must vote for what you want to hear. Don't
End Rhy. Fig. 1
P.M.
Fill 1
Gtr. 3


Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5
D5
E♭5
rad - ing your bel - lies in i - vo - ry tow - ers. In -
mat - ter what's wrong as long as you're all right.
G5
B♭5
C5
E♭5
B♭/D
vest - ing our lives in your schemes and your pow - ers.
Call your - self stu - pid and rob your - self blind.
Pre-Chorus
3rd time, Gtr. 4: w/ Fill 2
C5
B♭5
F5
You've got to watch them, be quick or be dead.
Rhy. Fig. 2
Gtrs. 1 & 2
P.M.
C5
B♭5
E♭5
B♭/D
E♭5
Snake eyes in heav - en, the thief's in your head.
End Rhy. Fig. 2
P.M.
Fill 2
8va
Gtr. 4
(18)
(18)







To Coda 2 ⊕

E♭5 D5 B♭5 G5

quick or be dead. Be

Riff B

End Riff B

Riff B1

End Riff B1

Gtrs. 1 & 2: w/ Riffs B & B1

E♭5 D5 B♭5 G5

quick, or be

*w/ echo set for whole-note regeneration w/ 2 repeats.

To Coda 1 ⊕

E♭5 D5 B♭5 F5

dead.

Gtr. 1

Gtr. 2 *divisi*

(cont. in slashes)

*w/ echo set for whole-note regeneration w/ 3 repeats.

**Gtr. 1 to left of slash in tab.

Bridge

Gtr. 1

G5

See what's rul - ing all our lives.

Gtr. 2

F5 G5

Rhy. Fig. 3 End Rhy. Fig. 3

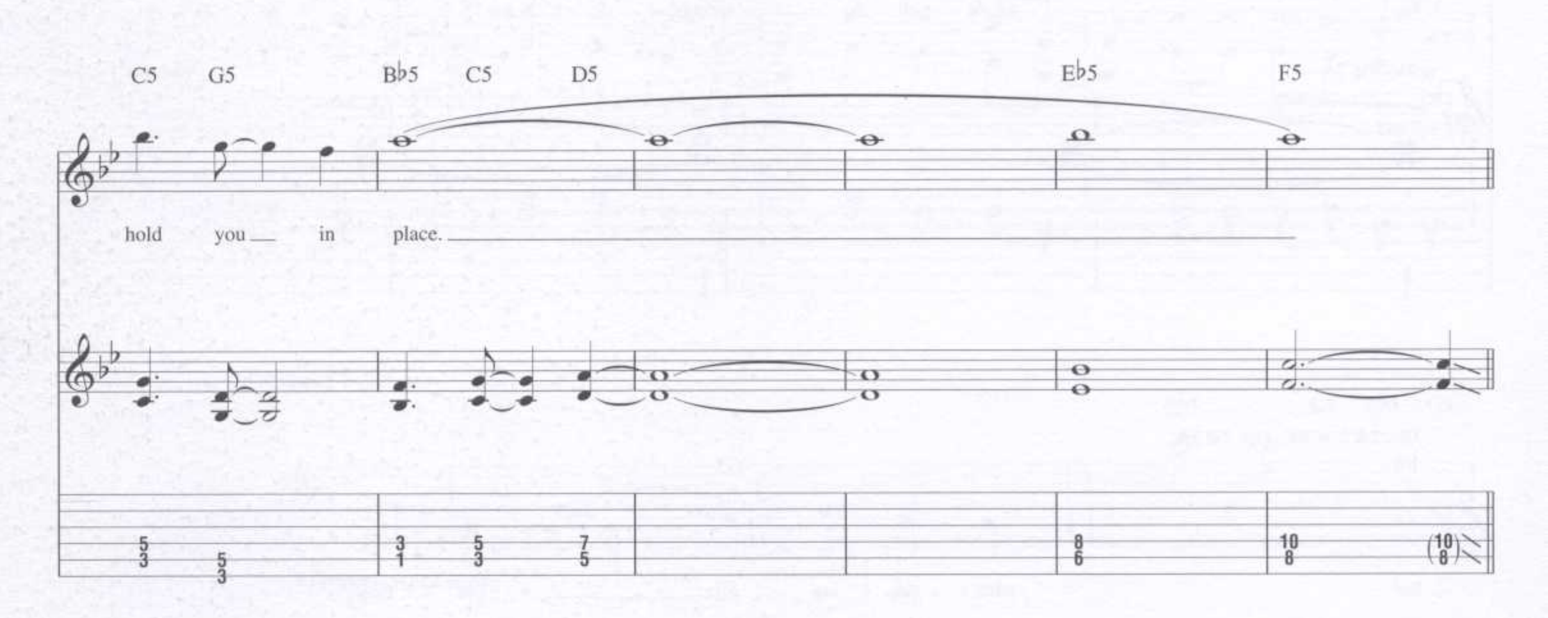
See who's pull - ing strings.

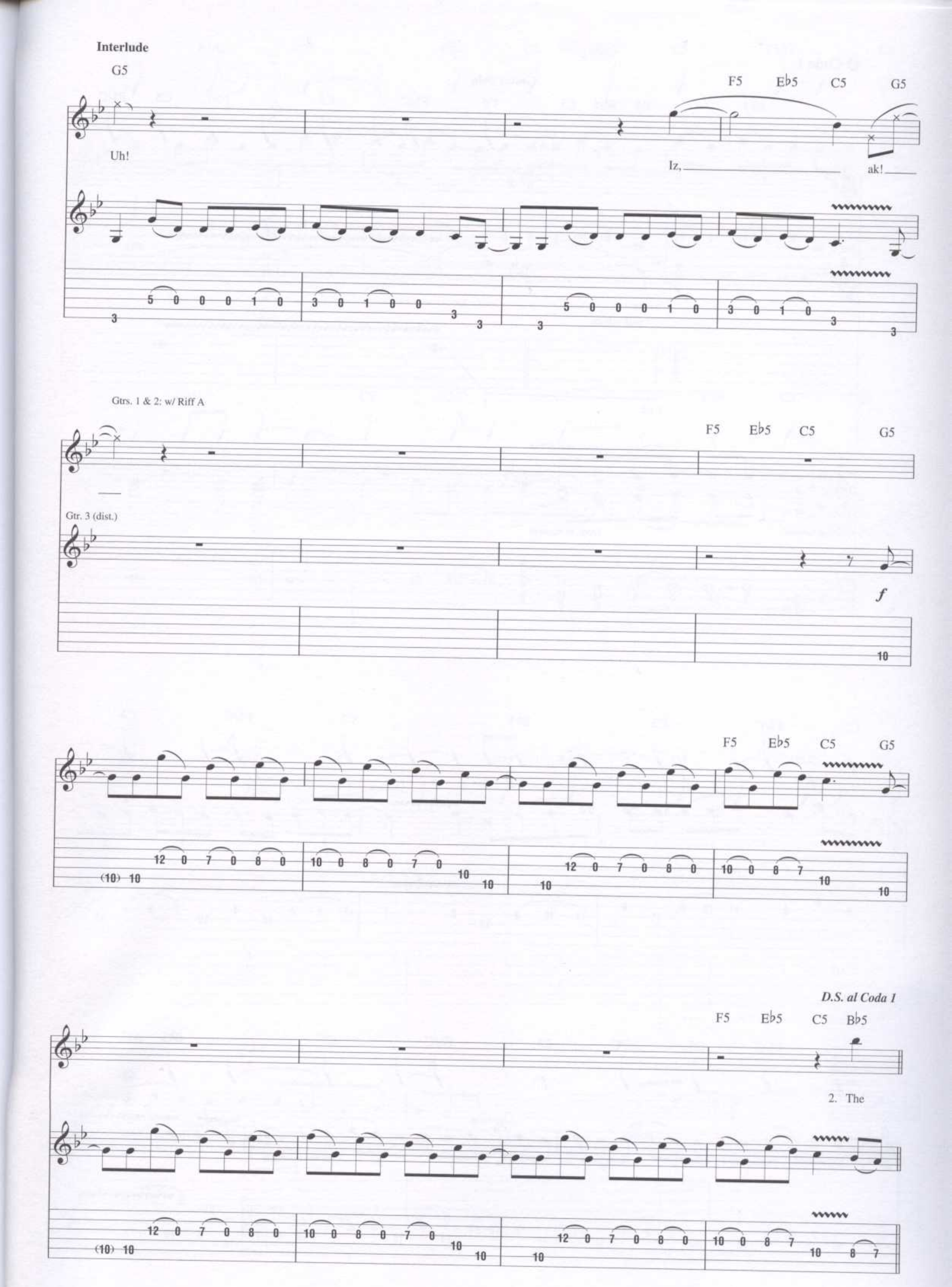
Rhy. Fig. 3A End Rhy. Fig. 3A




F5
G5
Gsus2
Gtr. 1
(cont. in notation)
See who pulls the strings. I
Gtr. 2


B♭5
F5
C5
G5
B♭5
F5
G5
B♭5
F5
bet you won't fall on your face. Your bel - ly will
Gtrs. 1 & 2


C5
G5
B♭5
C5
D5
E♭5
F5
hold you in place.

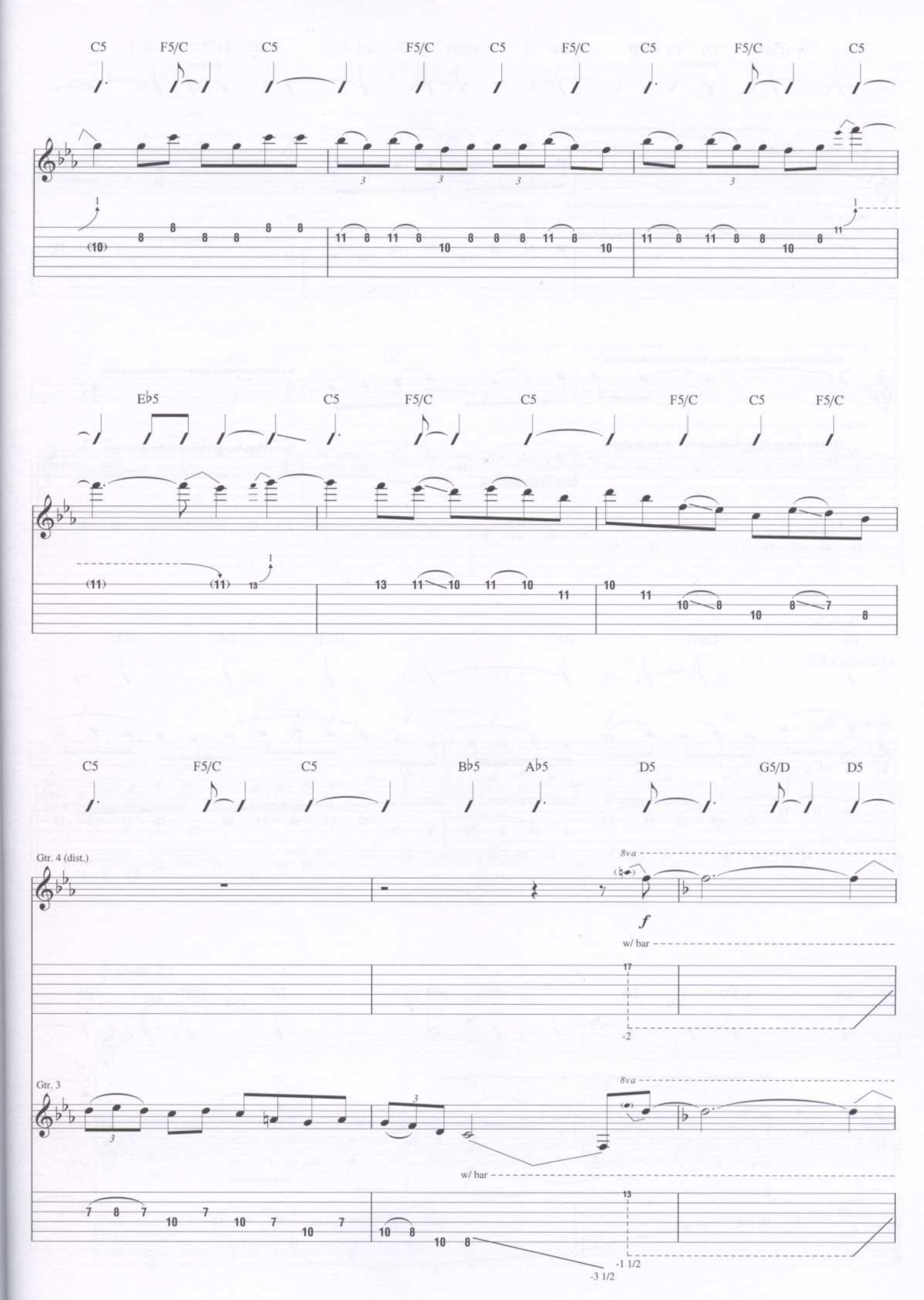


Interlude
G5
F5
E♭5
C5
G5
Uh!
Iz,
ak!
Gtrs. 1 & 2: w/ Riff A
Gtr. 3 (dist.)
f
D.S. al Coda 1
B♭5
2. The

Coda 1

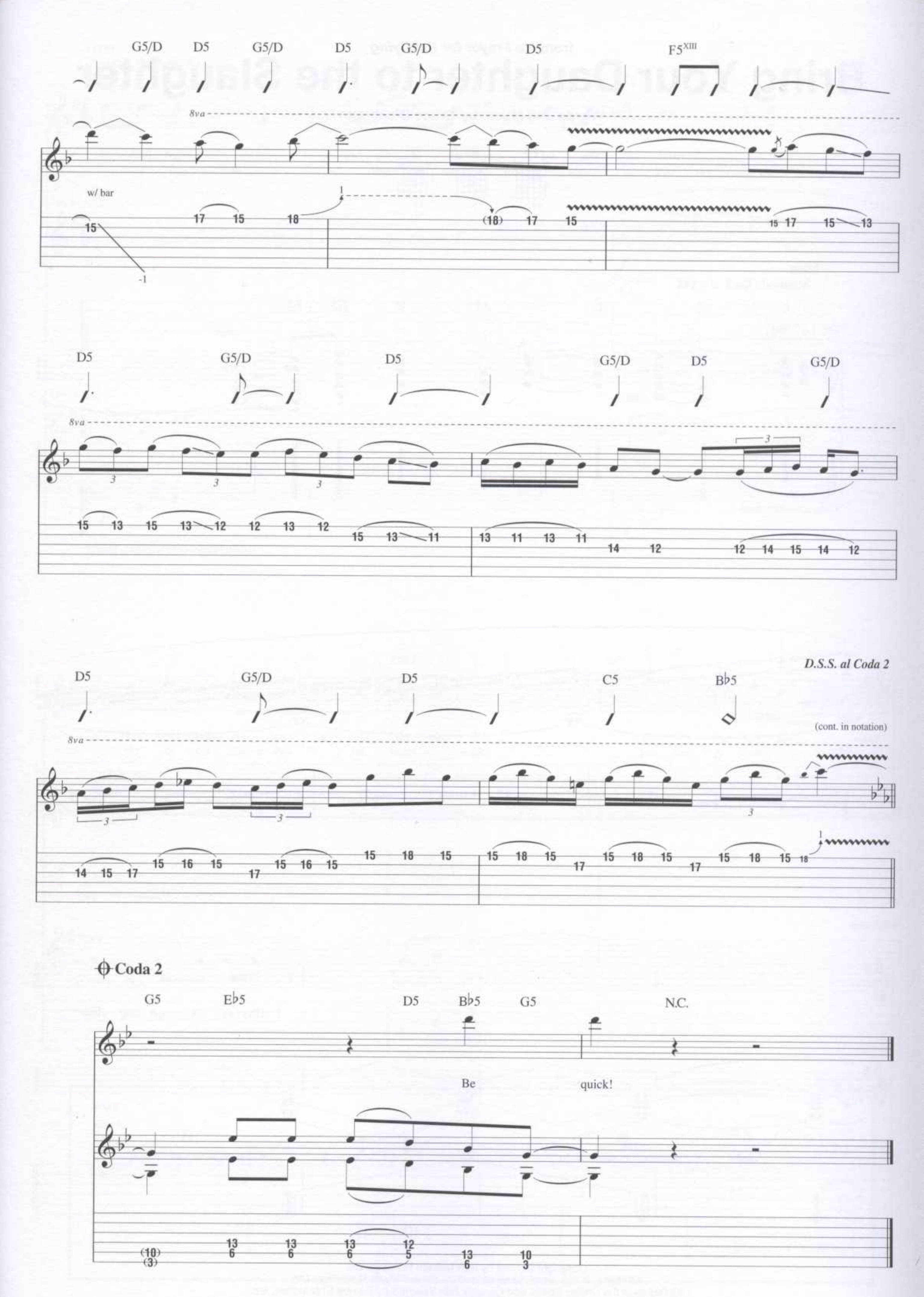


Guitar Solo
E♭5
D5
B♭5
C5
F5/C
Gtrs. 1 & 2
Gtr. 3
w/ bar
grad. release
-2 1/2
-1
Gtr. 1
Gtr. 2 divisi
(cont. in slashes)
A♭5



C5
F5/C
C5
F5/C
C5
F5/C
C5
F5/C
C5
E♭5
C5
F5/C
C5
F5/C
C5
F5/C
C5
F5/C
C5
B♭5
A♭5
D5
G5/D
D5
Gtr. 4 (dist.)
8va
f
w/ bar
Gtr. 3
8va
w/ bar

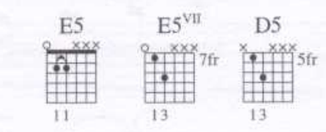

G5/D D5 G5/D D5 G5/D D5 F5XIII
8va
loco
w/ bar
8va
w/ bar
Gtr. 3 tacet
D5 G5/D D5 G5/D D5 G5/D
Gtr. 4
D5 G5/D D5 C5 B♭5 D5 G5/D D5
tr
w/ bar
w/ bar


G5/D
D5
F5XIII
8va
w/ bar
C5
B♭5
D.S.S. al Coda 2
(cont. in notation)
Coda 2
G5
E♭5
N.C.
Be
quick!

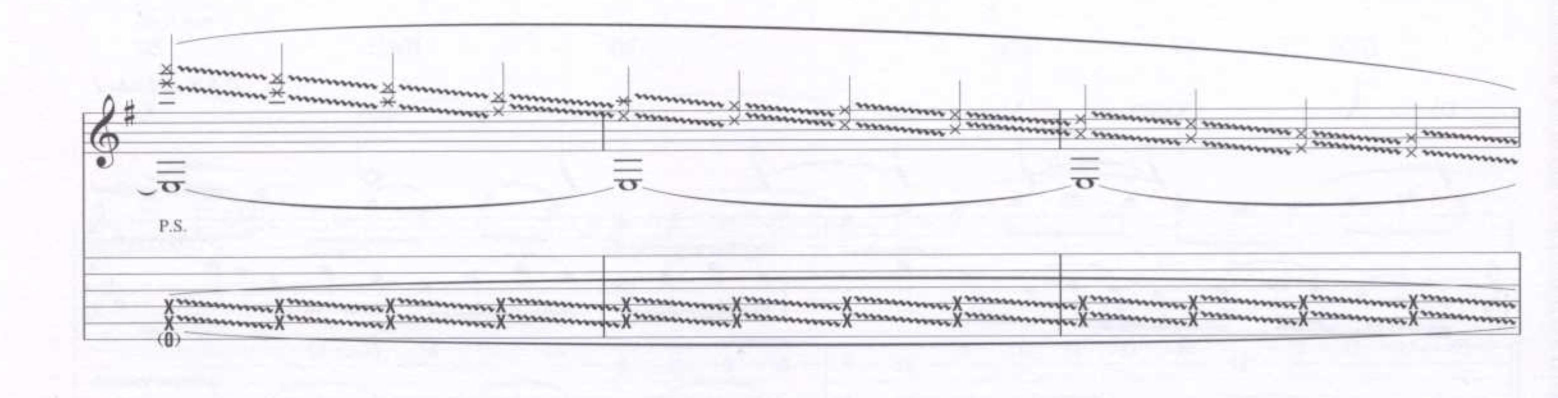
from *No Prayer for the Dying*

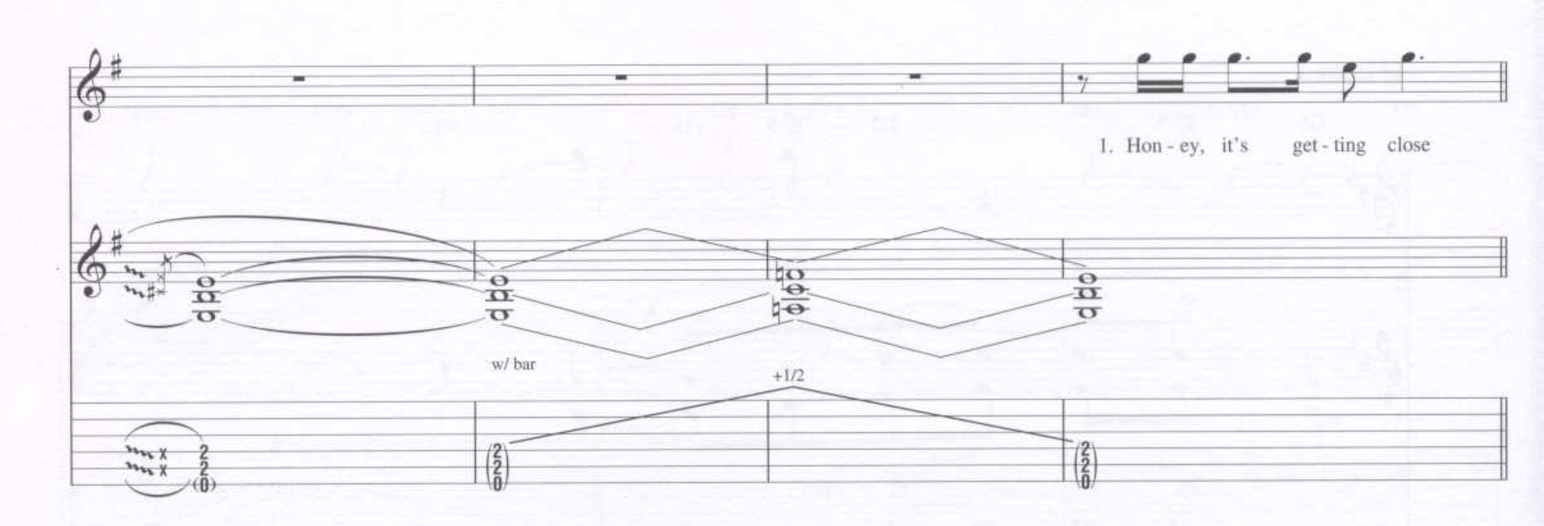
Bring Your Daughter to the Slaughter

Words and Music by Bruce Dickinson









Verse

2nd time, Gtr. 3: w/ Fill 1

*Em7 G6 A5

to mid - night, and all the myths are still in town.

to day - break the sun is creep - ing in the sky.

Gtr. 3 (dist.)

f

**w/ delay

P.S.

**Set for half-note regeneration w/ multiple repeats.

Gtrs. 1 & 2

Riff A

let ring

let ring

2 0 3 0 2 5

*Chord symbols relfect overall harmony.

Em7 G6

True love and lip - stick on your lin - en, bite the pil - low, make

No pat - ent rem - e - dies for heart - ache, just emp - ty words and

End Riff A

let ring

let ring

(5) 2 0 3

Fill 1

Gtr. 3

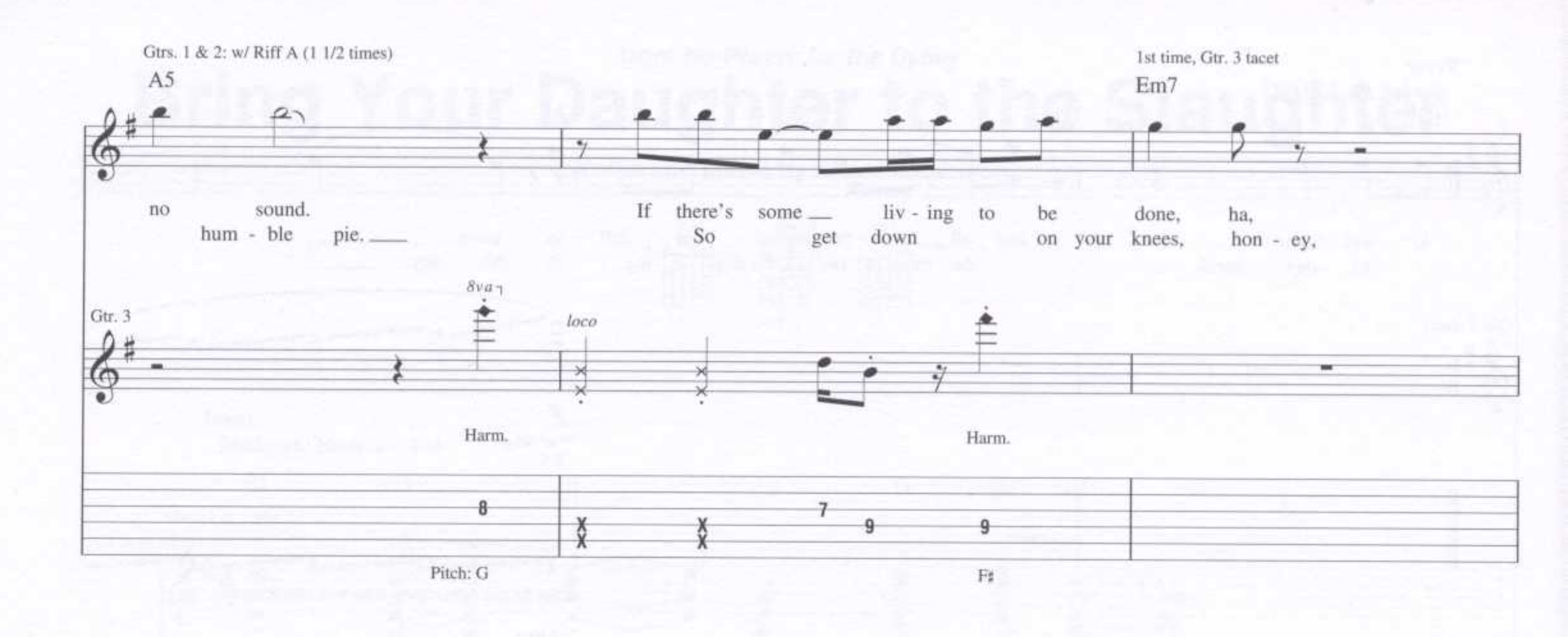
6

2

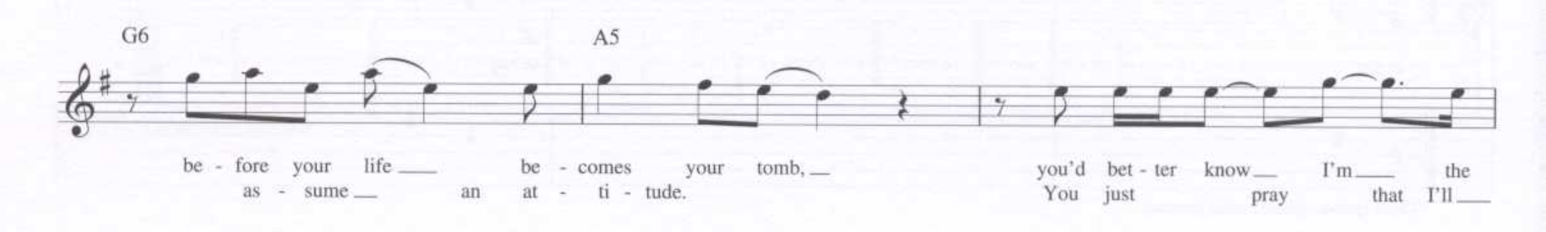
w/ delay

P.S.

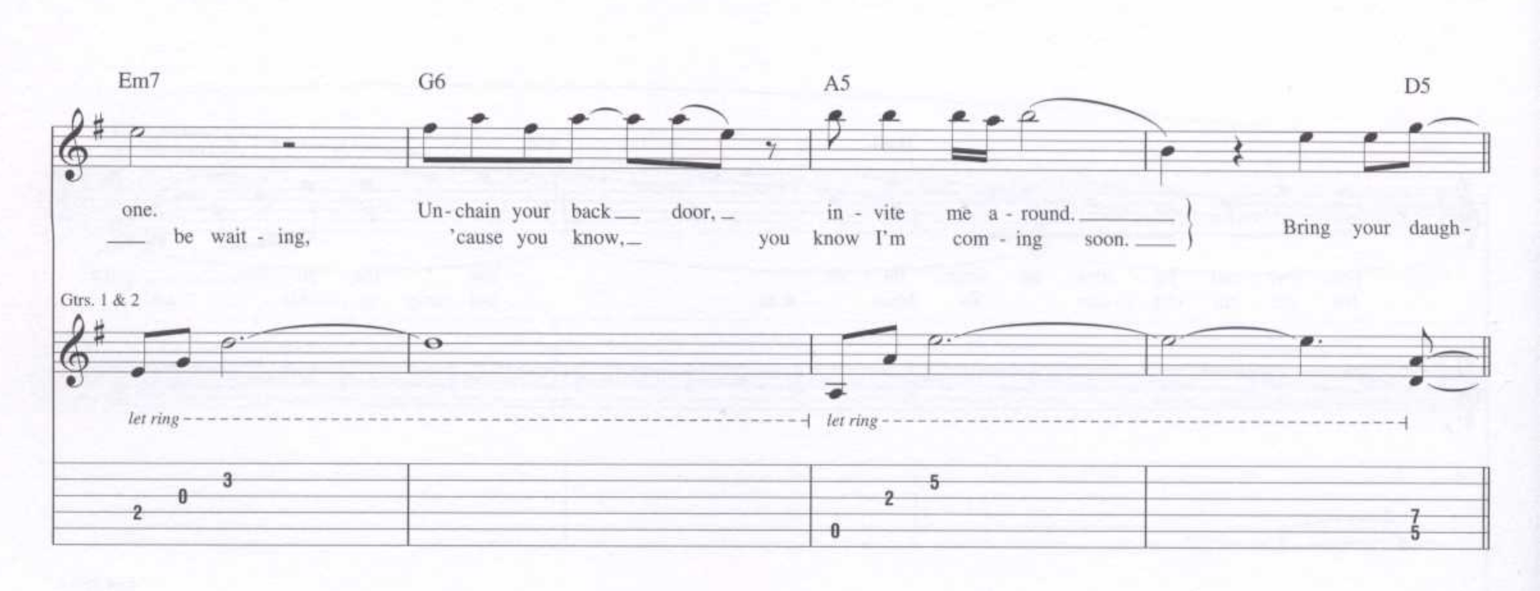
14 14 (14) (14)



Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
1st time, Gtr. 3 tacet
A5
Em7
no sound. If there's some liv - ing to be done, ha,
hum - ble pie. So get down on your knees, hon - ey,
Gtr. 3
8va
loco
Harm.
Harm.
Pitch: G
F♯



G6
A5
be - fore your life be - comes your tomb, you'd bet - ter know I'm the
as - sume an at - ti - tude. You just pray that I'll

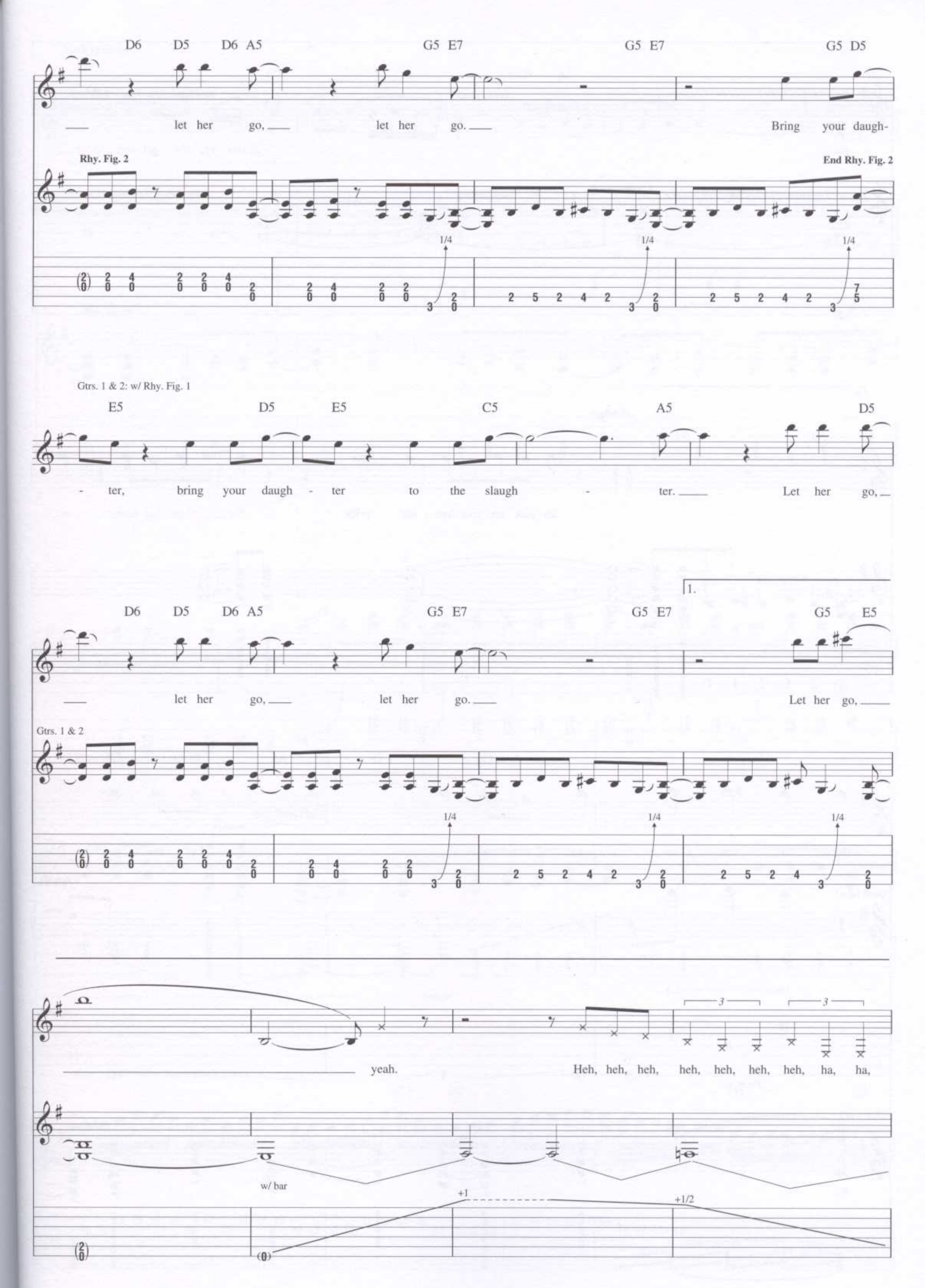


Em7
G6
A5
D5
one. Un-chain your back door, in - vite me a - round.
be wait - ing, 'cause you know, you know I'm com - ing soon.
Bring your daugh -
Gtrs. 1 & 2
let ring
let ring

Chorus



E5
D5
E5
C5
A5
D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.



D6 D5 D6 A5 G5 E7 G5 E7 G5 D5
let her go, let her go. Bring your daugh-
Rhy. Fig. 2
End Rhy. Fig. 2
1/4
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 D5 E5 C5 A5 D5
-ter, bring your daugh - ter to the slaugh - ter. Let her go,
1.
D6 D5 D6 A5 G5 E7 G5 E7 G5 E5
let her go, let her go. Let her go,
Gtrs. 1 & 2
yeah. Heh, heh, heh, heh, heh, heh, heh, ha, ha,
w/ bar
+1
+1/2



2.

Bridge

N.C. G5 D

So pick up your fool - ish pride. No go - ing back, no -

G5 D A5 D G5 E5

where, no way, no place to hide. Let her go!

Gtr. 4 (dist.)

f

Harm.

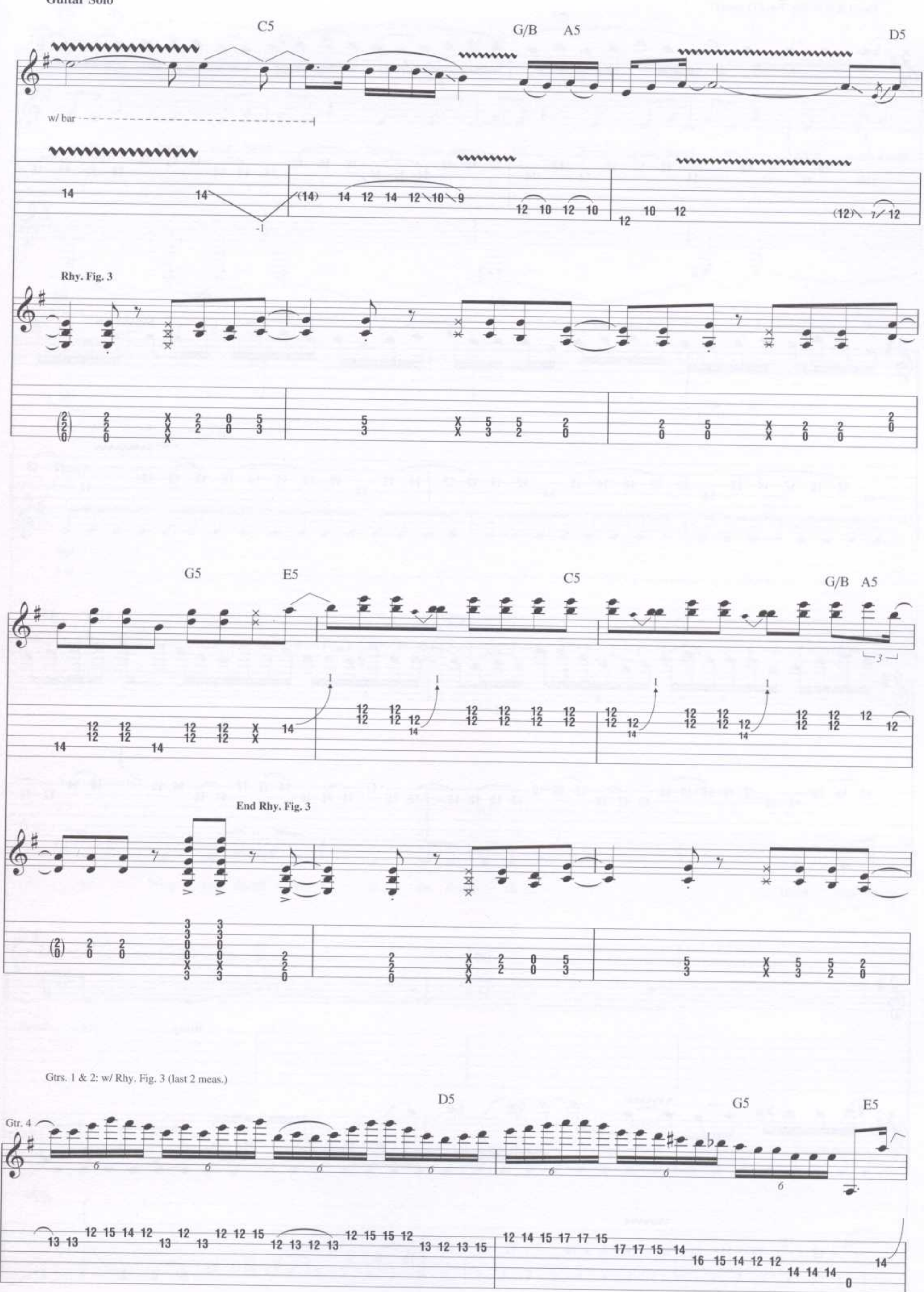
w/ bar

Pitch: G

-2 1/2

Gtrs. 1 & 2

P.S.


Guitar Solo
C5
G/B
A5
D5
w/ bar
Rhy. Fig. 3
G5
E5
C5
G/B
A5
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)
Gtr. 4
D5
G5
E5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

C5 G/B A5

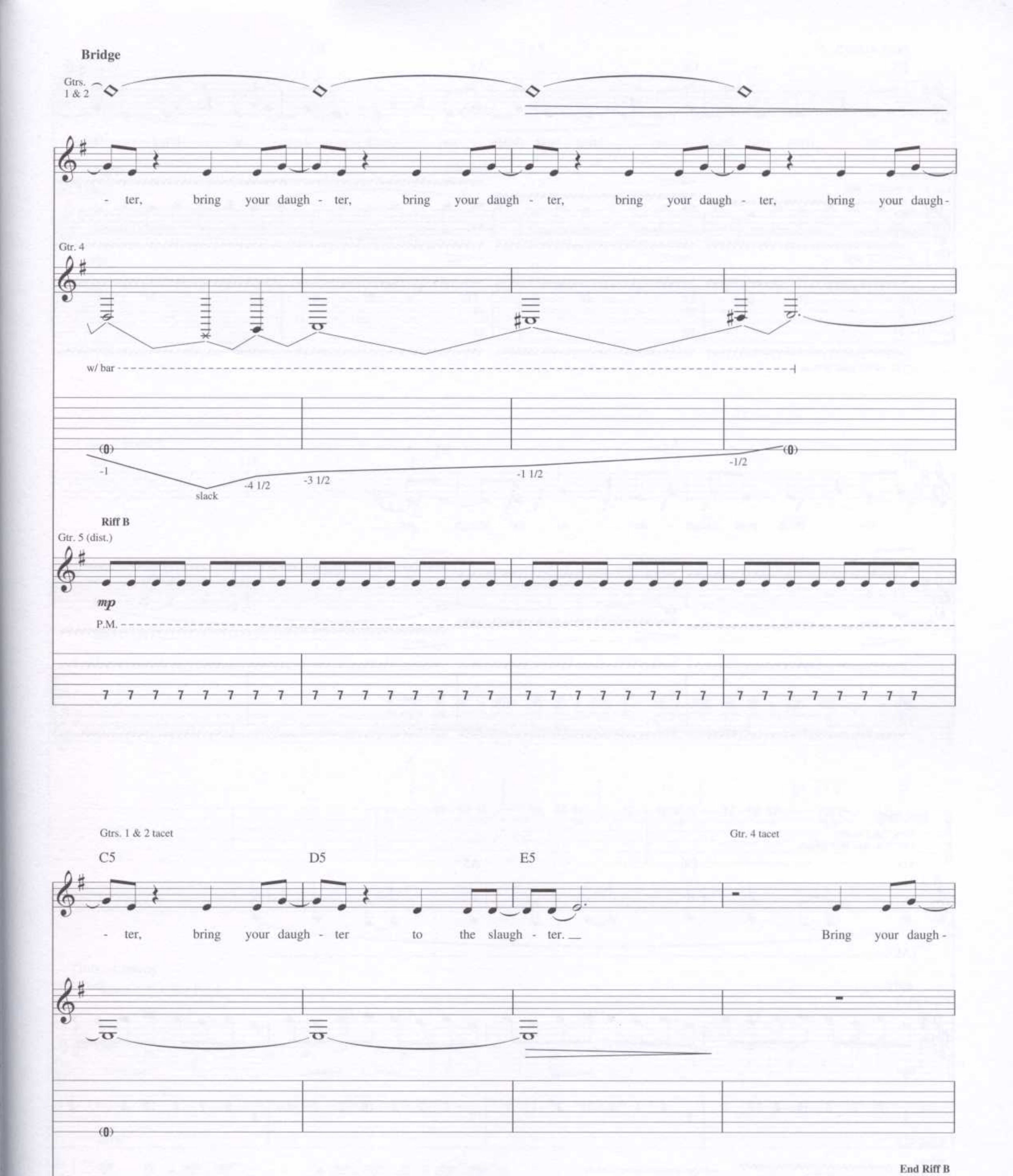
D5 G5 E5

C5 G/B A5

D5 G5 E5

Bring your daugh-

w/ bar



End Riff B

P.M.

3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7



Gtr. 5: w/ Riff B
E5
G6
A5
- ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -
Gtr. 1
mp
Gtr. 2
divisi
mp
*Vol. swells (next 8 meas.)
C5
D5
E5
- ter, fetch your daugh - ter to the slaugh - ter.
Interlude
Gtrs. 1 & 2 tacet
Gtr. 5: w/ Riff B (2 times)
E5
G6
A5
(Ah.
Riff C
End Riff C
Gtr. 6 (dist.)
mp
Gtr. 6: w/ Riff C (3 times)
C5
D5
E5
Ah.





Outro-Chorus





Gtrs. 1 & 2: w/ Rhy. Fig. 2
D6 D5 D6 A5 G5 E7 D5
let her go, let her go. Bring your daugh -
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E
E5 D5 E5 C5 A5 D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,
A5 G5 Em7 D5
let her go, let her go. Bring your daugh-
Gtr. 4
8va
loco
w/ bar
w/ bar
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E
E5 D5 E5 C5 A5 D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,

A5 G5 Em7

let her go, let her go.

Gtr. 4

Gtrs. 1 & 2

A5 G5 E5 A5 G5 E5

Let her go, let her go,

rake

A5 G5 E5 N.C.

let her go. Yeah, com-ing to get you.

w/ bar

w/ bar

Free time

E7#9

N.C.

Wow!

P.S.

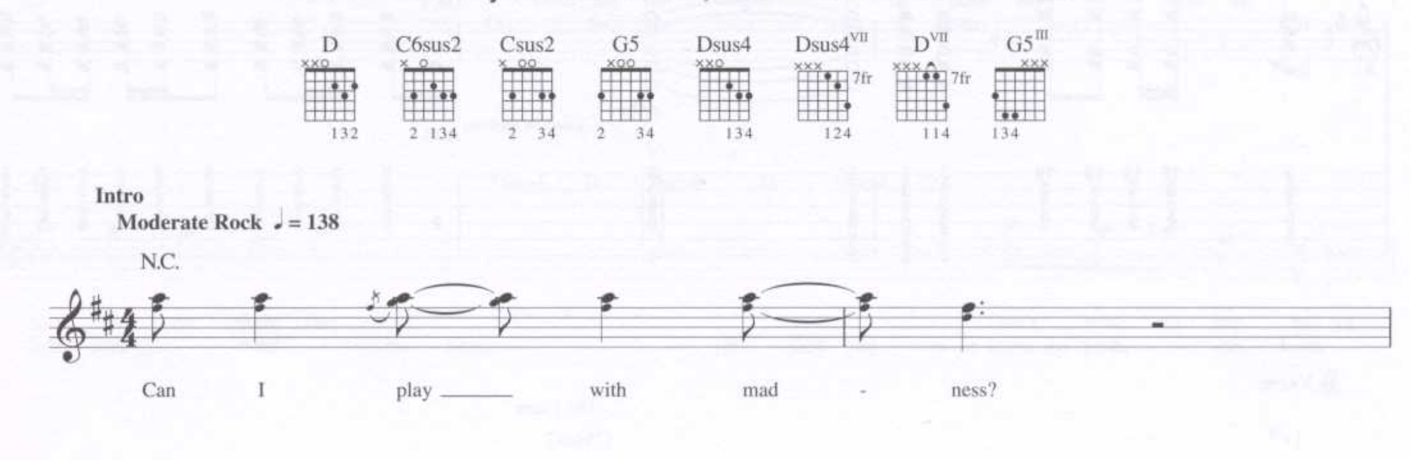
w/ bar

w/ bar

from *Seventh Son of a Seventh Son*

Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



D C6sus2 Csus2 G5

Rhy. Fig. 2

Gtr. 2 (dist.)

Rhy. Fig. 1

Gtr. 1 (dist.)

mf

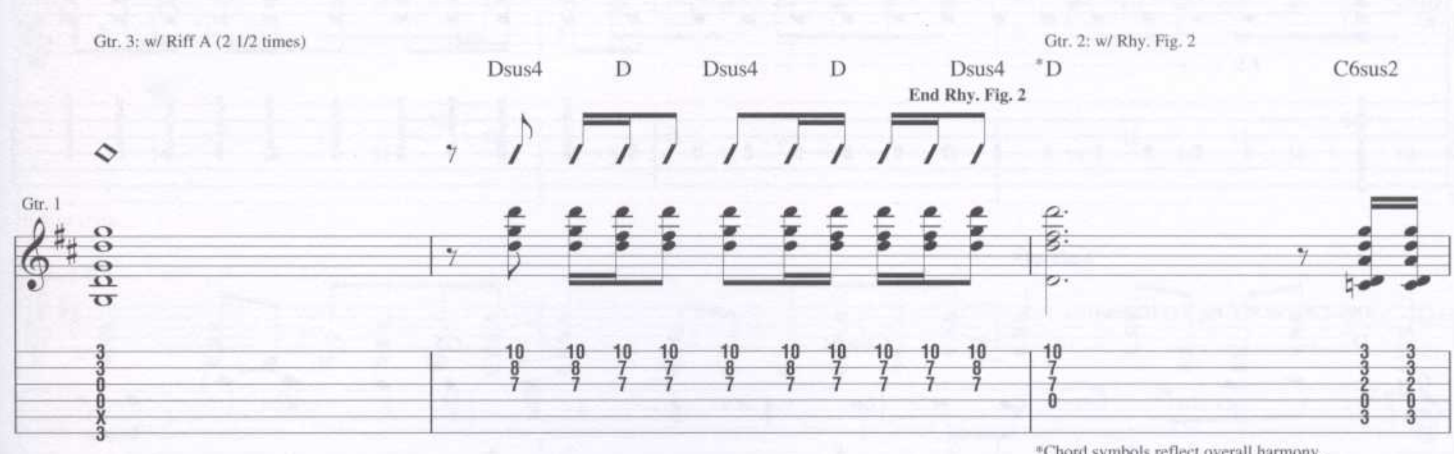
Riff A

End Riff A

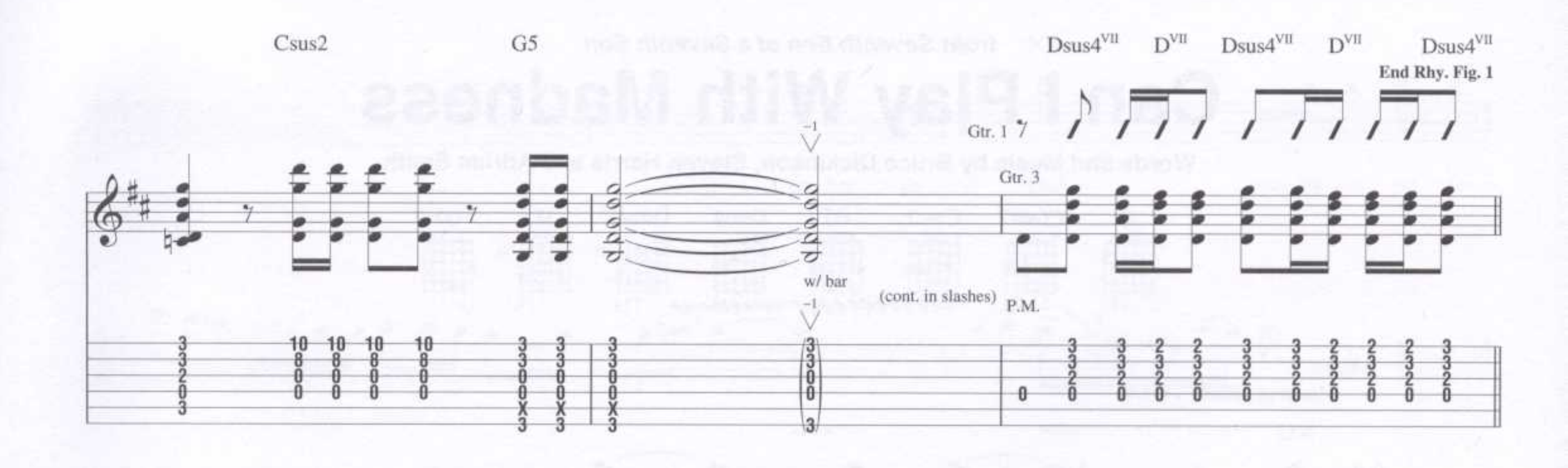
Gtr. 3 (dist.)

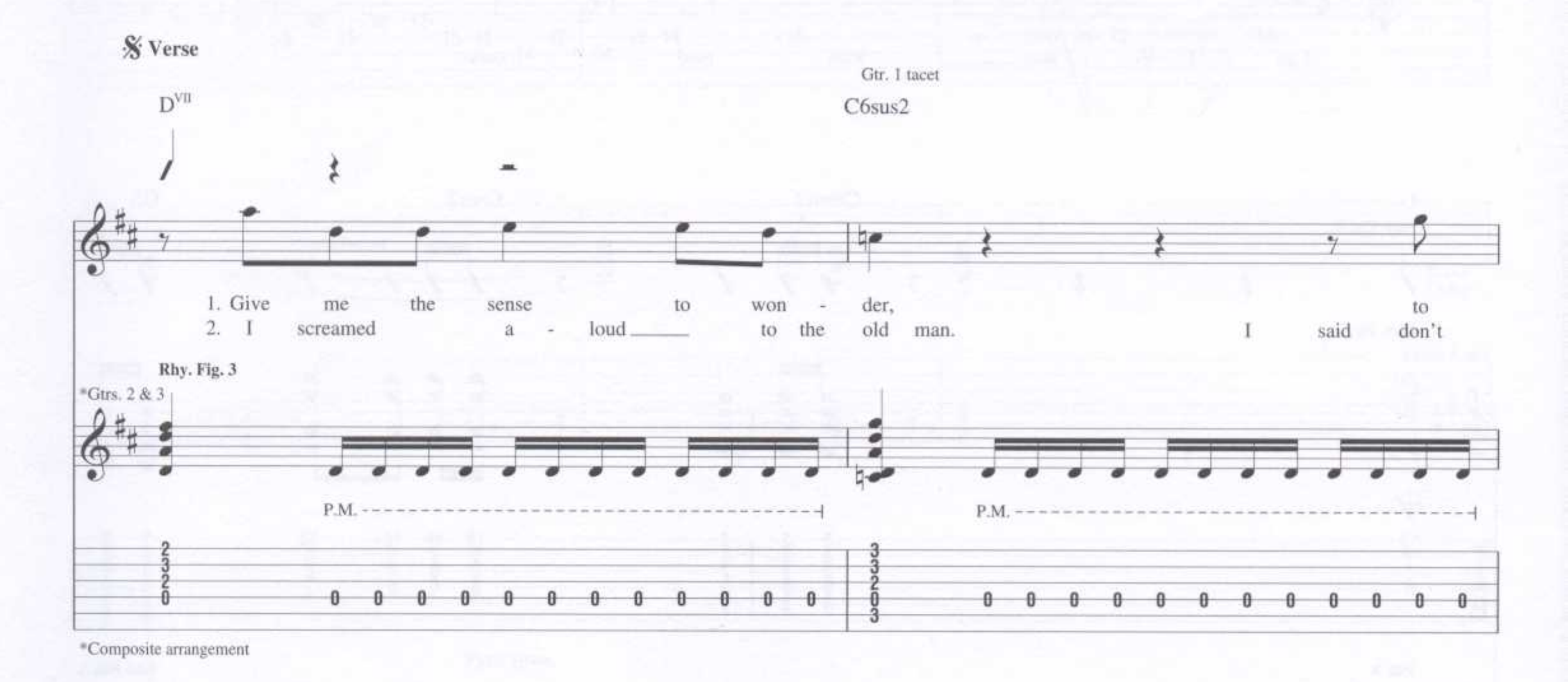
mf

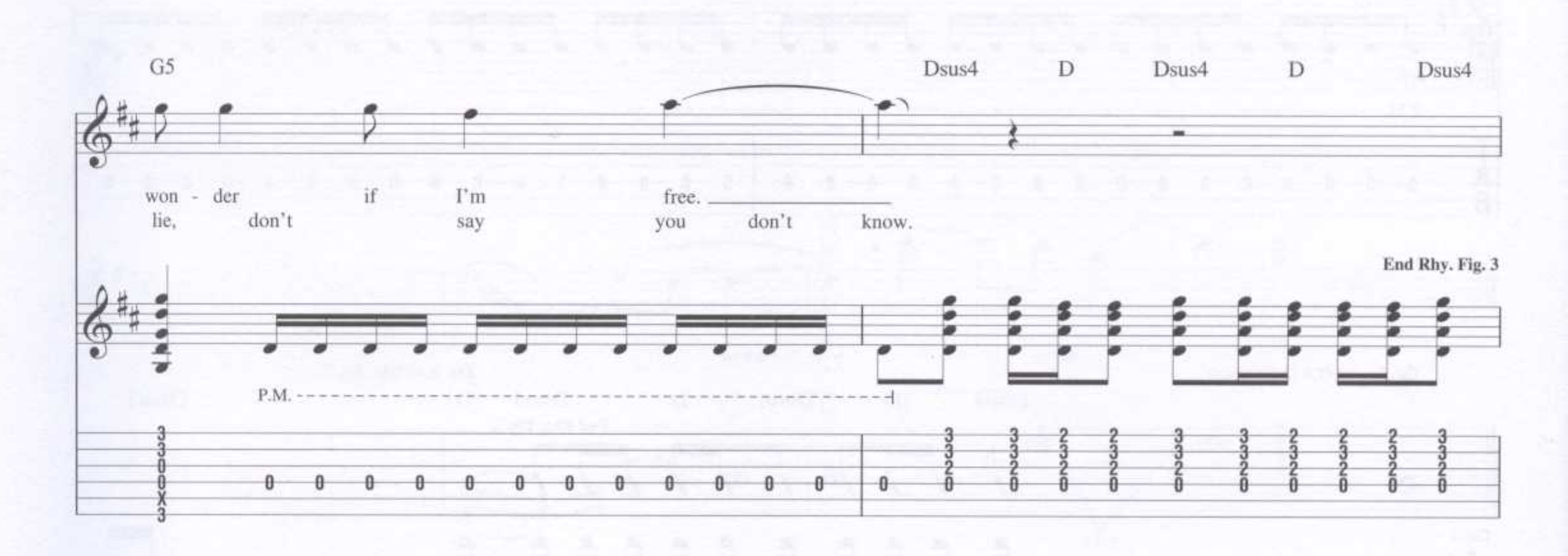
P.M.

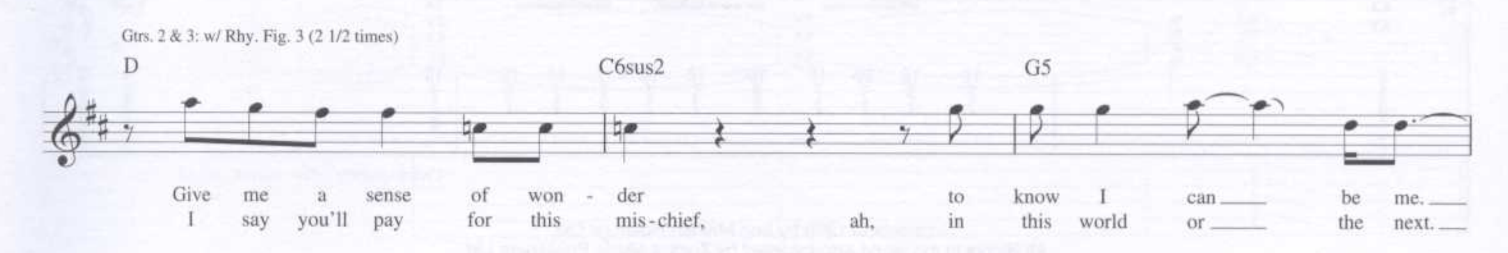


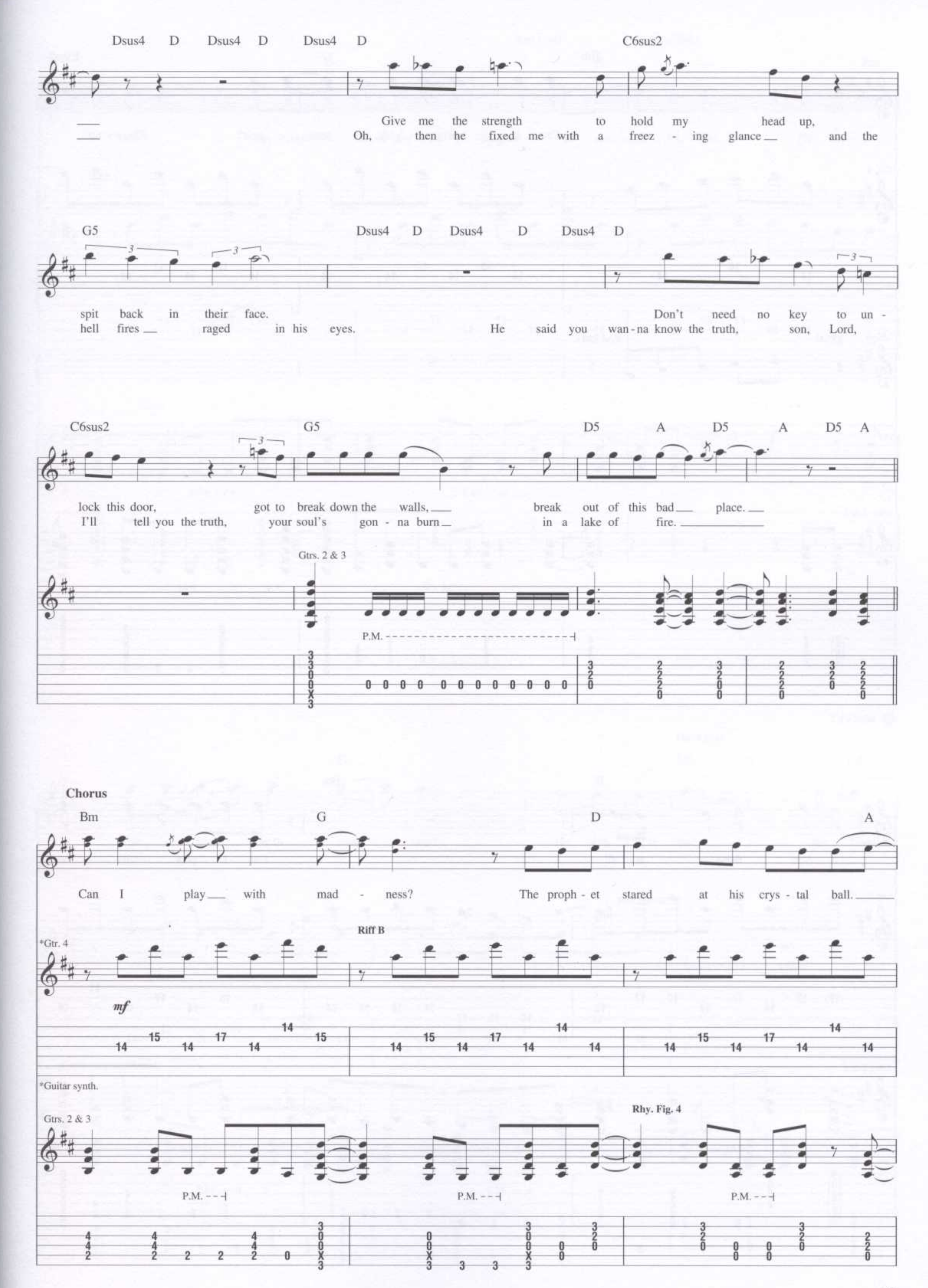
*Chord symbols reflect overall harmony.


Csus2
G5
Dsus4VII DVII Dsus4VII DVII Dsus4VII
End Rhy. Fig. 1
Gtr. 1
Gtr. 3
w/ bar
(cont. in slashes)
P.M.


Verse
DVII
Gtr. 1 tacet
C6sus2
1. Give me the sense to won - der, to
2. I screamed a - loud to the old man. I said don't
Rhy. Fig. 3
*Gtrs. 2 & 3
P.M.
*Composite arrangement


G5
Dsus4 D Dsus4 D Dsus4
won - der if I'm free.
lie, don't say you don't know.
End Rhy. Fig. 3
P.M.


Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 1/2 times)
D
C6sus2
G5
Give me a sense of won - der to know I can be me.
I say you'll pay for this mis-chief, ah, in this world or the next.



Dsus4 D Dsus4 D Dsus4 D
C6sus2
Give me the strength to hold my head up,
Oh, then he fixed me with a freez - ing glance and the
G5
Dsus4 D Dsus4 D Dsus4 D
spit back in their face.
Don't need no key to un -
hell fires raged in his eyes.
He said you wan - na know the truth, son, Lord,
C6sus2
G5
D5 A D5 A D5 A
lock this door, got to break down the walls, break out of this bad place.
I'll tell you the truth, your soul's gon - na burn in a lake of fire.
Gtrs. 2 & 3
P.M.
Chorus
Bm
G
D
A
Can I play with mad - ness? The proph - et stared at his crys - tal ball.
Riff B
*Gtr. 4
mf
*Guitar synth.
Rhy. Fig. 4
Gtrs. 2 & 3
P.M.
P.M.
P.M.

Gtr. 1 tacet

Bm G Esus4

Can I play with mad - ness? There's no

Gtr. 4

Gtr. 1 Riff C End Riff C

Gtrs. 2 & 3

P.M. P.M.

E Bm G

vi - sion there at all.

Can I play with mad -

Gtr. 4

let ring

Gtrs. 2 & 3

P.M. P.M. P.M.

Gtr. 1: w/ Riff C

D A Bm

- ness? The proph - et looked and he laughed at me, ___ ha, ha! He said,

P.M. P.M.

To Coda

Gtr. 4 tacet

G D5 A D5

"Can I play ___ with mad - ness?" He said, "You're blind, too blind ___

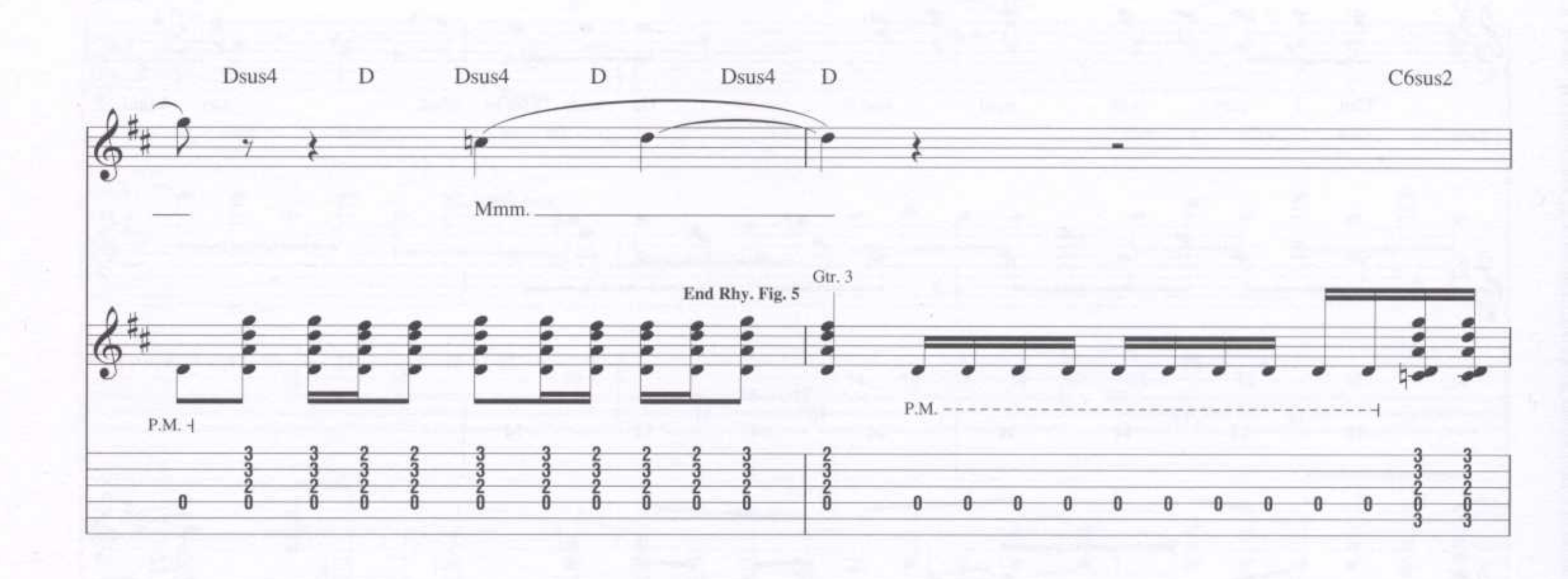
End Riff B

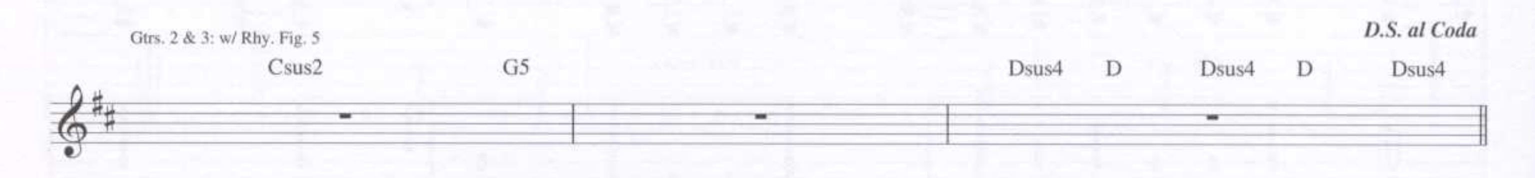
P.M. P.M.

Interlude


Gtr. 2: w/ Rhy. Fig. 1
A
D5
A
D
C6sus2
to
see."
Yeah,
End Rhy. Fig. 4
Gtrs. 2 & 3
Gtr. 3
P.M.


Csus2
G5
I
said
you're
too
blind
to
see.
Rhy. Fig. 5
P.M.
P.M.
P.M.


Dsus4
D
Dsus4
D
Dsus4
D
C6sus2
Mmm.
Gtr. 3
End Rhy. Fig. 5
P.M.
P.M.


Gtrs. 2 & 3: w/ Rhy. Fig. 5
D.S. al Coda
Csus2
G5
Dsus4
D
Dsus4
D
Dsus4

Coda

Interlude
Faster ♩ = 200
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis -

Gtr. 1

Riff D

*Gtrs. 2 & 3

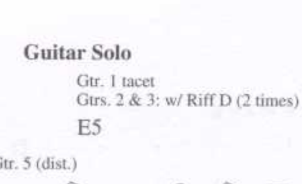
*Composite arrangement

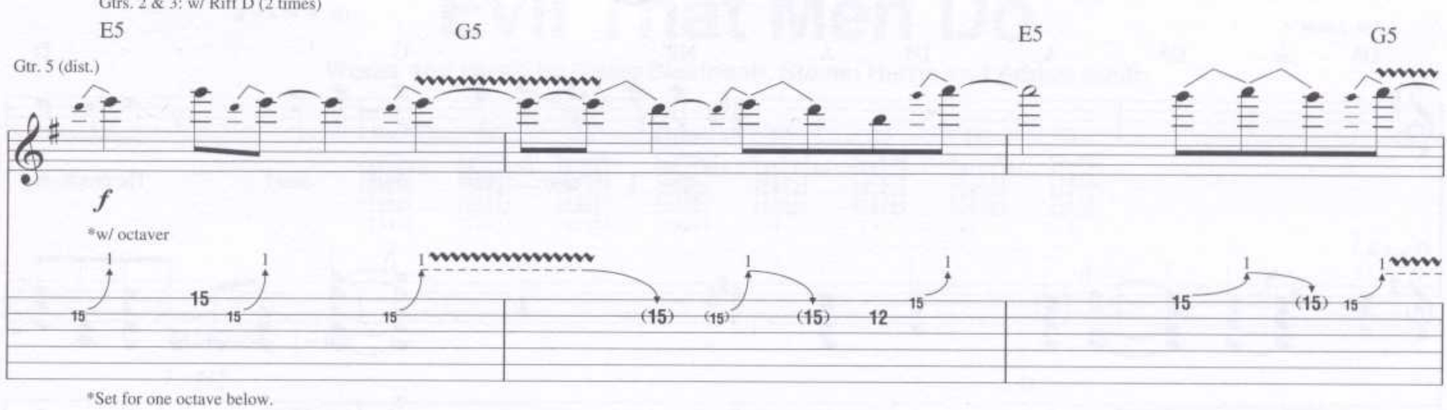
E5 G5 A5 E5 G5

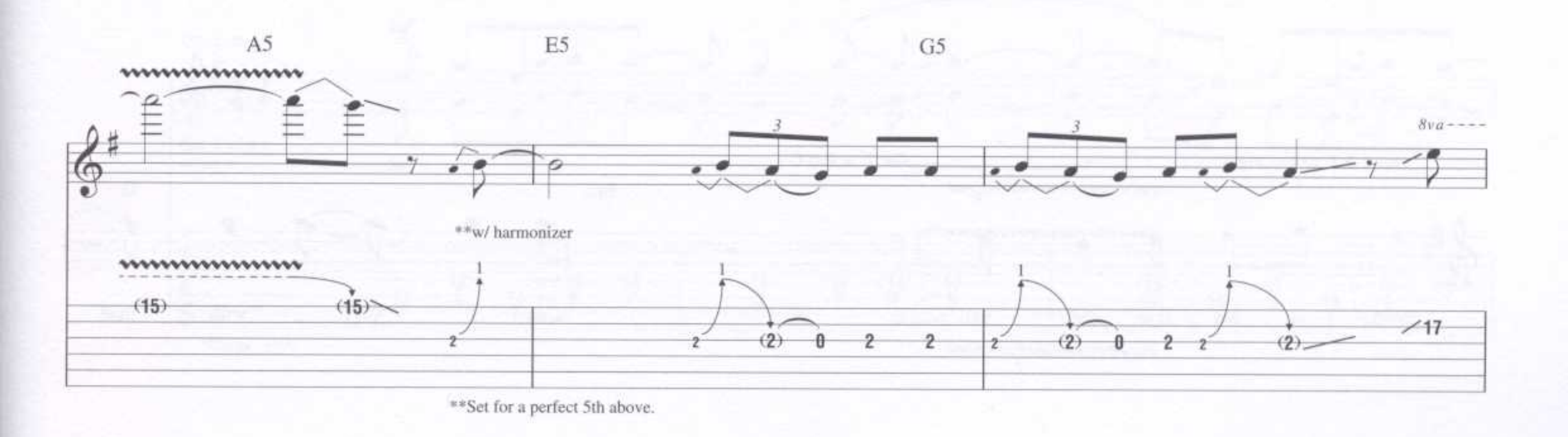
- ten to me," said the proph - et.

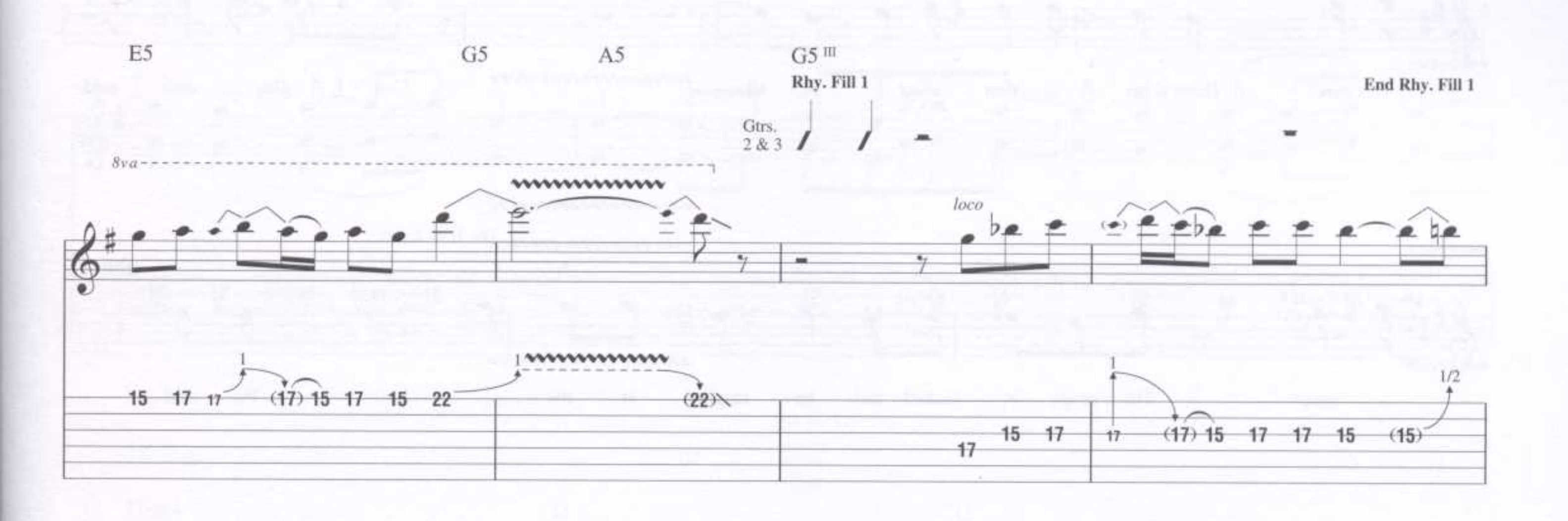
End Riff D

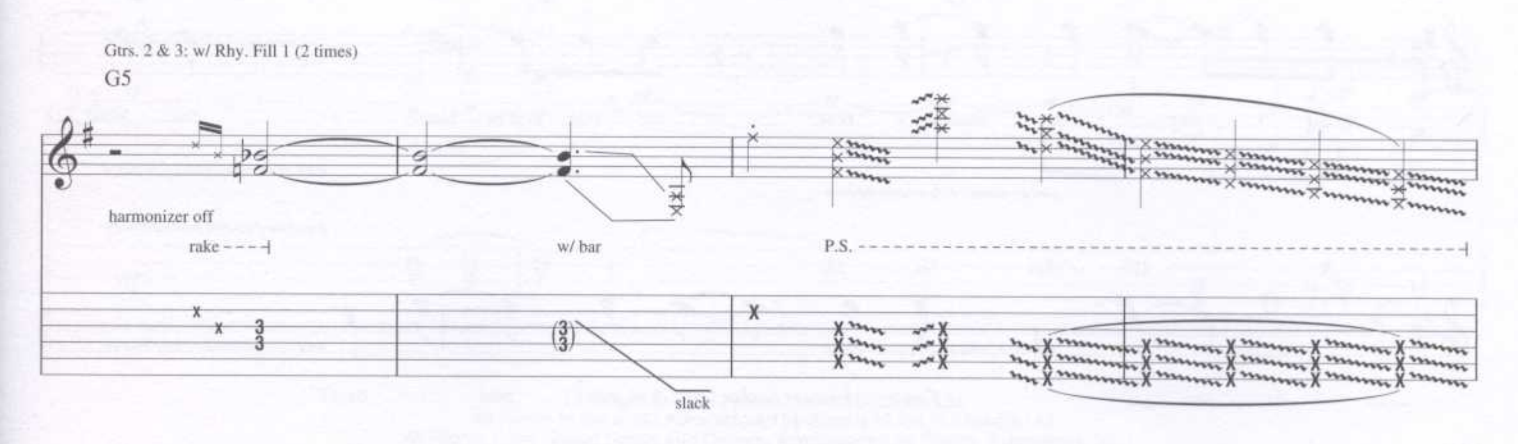

E5
G5
A5
G5
B♭5
G5
B♭5
C5
G5
B♭5
End half-time feel
G5
B♭5
C5


Guitar Solo
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riff D (2 times)


E5
G5
E5
G5
Gtr. 5 (dist.)
f
*w/ octaver
*Set for one octave below.


A5
E5
G5
8va
**w/ harmonizer
**Set for a perfect 5th above.


E5
G5
A5
G5 III
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 2 & 3
8va
loco

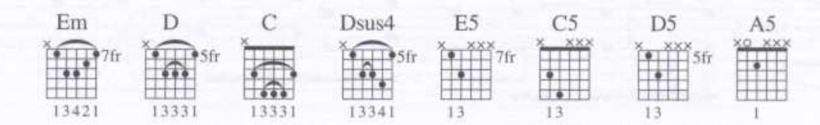

Gtrs. 2 & 3: w/ Rhy. Fill 1 (2 times)
G5
harmonizer off
rake
w/ bar
P.S.
slack

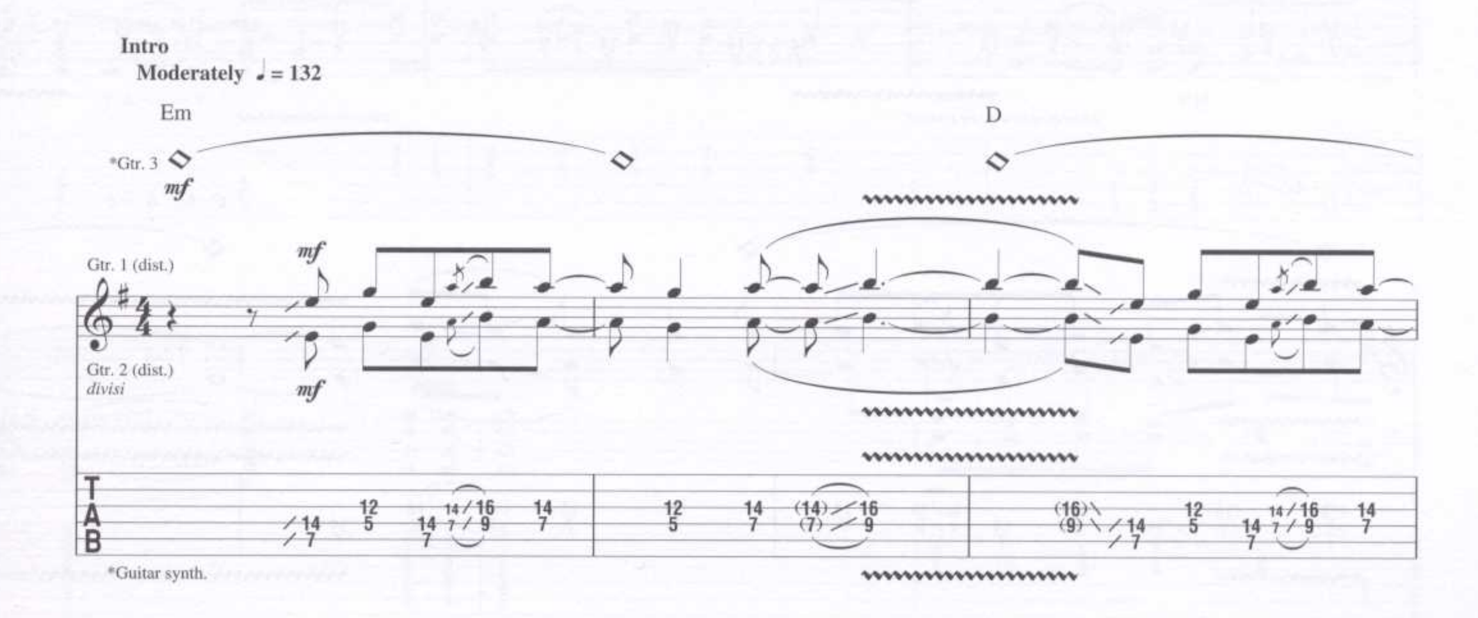

Outro-Chorus
Slower ♩ = 176
A tempo
Gtr. 5 tacet
Gtr. 4: w/ Riff B
D5 A D5 A D5 A N.C. G D
Can I play with mad - ness? The proph - et
Gtrs. 2 & 3
P.M.
Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 1: w/ Riff C
A Bm G
stared at his crys - tal ball. Can I play with mad -
Esus4 E Bm G
- ness? There's no vi - sion there at all. Can I play with mad -
Gtr. 1: w/ Riff C
D A Bm
- ness? The proph - et looked and he laughed at me, ha! He said,
G D5 A D5
"Can I play with mad - ness?" He said, "You're blind, too blind
A D5 A N.C.
to see. Can I play with mad - ness?"

from *Seventh Son of a Seventh Son*

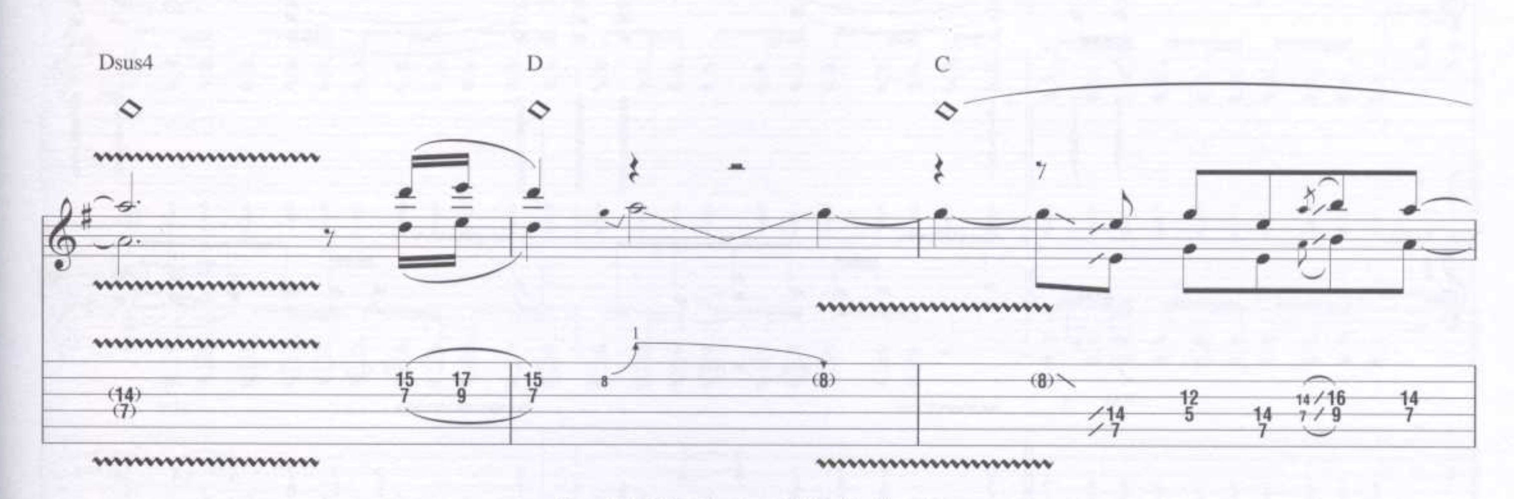
Evil That Men Do

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith









D Em

D C

Faster ♩ = 160

Gtrs. 1, 2 & 3 tacet

*Esus2 D5/E G5/E G6/E D5/E Csus2

Gtr. 1

Gtr. 2
divisi

Gtr. 4 (dist.)

f

Gtr. 5 (dist.)

f

P.M. P.M. *let ring* P.M.

*Chord symbols reflect overall harmony.


C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E
Gtr. 4
Gtr. 5
P.M.
P.M.


G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C E5
P.M.
P.M.

Verse


E5
C5
1. Love is a ra - zor and I walk the line on that sil - ver blade.
Rhy. Fig. 1
P.M.
Rhy. Fig. 1A
P.M.

Gmaj11/B C5 Gmaj11/B C E5

Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of

P.M.

P.M.

C5 Gmaj11/B C5 Gmaj11/B C E5 Csus2

in - no - cence. And I will pray

P.M.

P.M. P.M.

G5 D/F# E5

for her, I will call her name out loud.

P.M.

Csus2 G5 D/F#

I would bleed for her, if I could

P.M.

Csus2 N.C. C

on - ly see her now.

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.H. P.M.

Pitch: G

Pre-Chorus

Em

Liv - ing on a ra - zor's edge, bal - anc - ing on

Riff A

Riff A1

D C

a ledge. Liv - ing on a ra - zor's edge and

End Riff A

End Riff A1

D C

bal - anc - ing on a ra - zor, bal - anc - ing on

Em D

a ledge, yeah! Liv - ing on a ra - zor's edge,

C D E5

bal - anc - ing on a ledge. You know, you know the e -

Riff B

End Riff B

(cont. in slashes)

Riff B1

End Riff B1

Chorus

Rhy. Fig. 2

Gtr. 4

C5 D5 E5

P.M. P.M. P.M.

- vil that __ men do __ lives on and on. ____ The e -

Rhy. Fig. 2A

Gtr. 5

C5 A5 A E5

⑤ open

End Rhy. Fig. 2

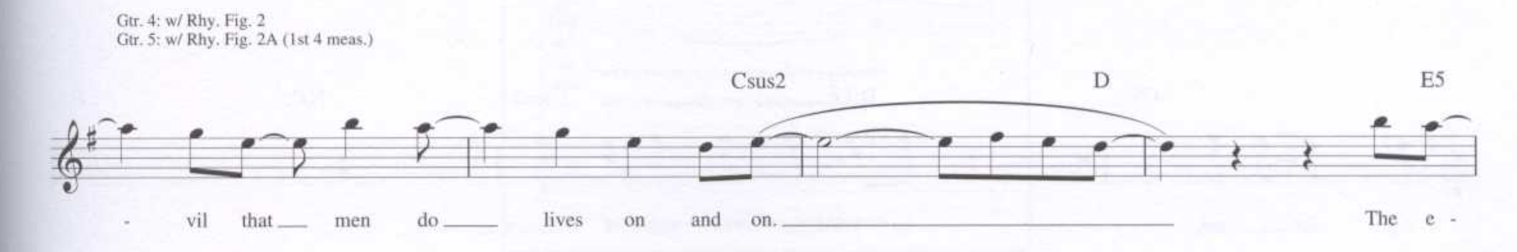
P.M. P.M.

- vil that __ men do lives on and on. ____ The e -

End Rhy. Fig. 3A

Gtr. 4: w/ Rhy. Fig. 2

Gtr. 5: w/ Rhy. Fig. 2A (1st 4 meas.)



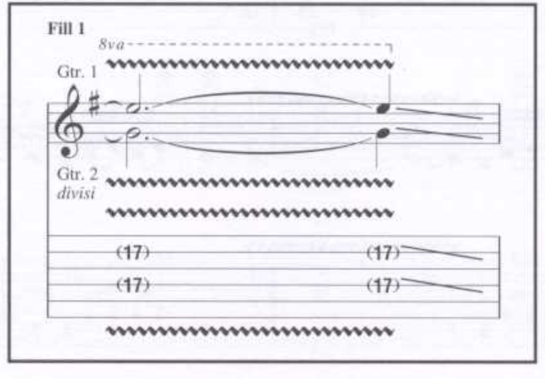

Csus2 A5 E5
- vil that men do lives on and on.
Gtr. 5
Verse
Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A
E5 C5
2. Cir - cle of fire, my bap - tism of joy at an end it seems.
Gmaj11/B C5 Gmaj11/B C E5
The sev - enth lamb slain, the book of life o - pened be -
C5 Gmaj11/B C5 Gmaj11/B C E5 Csus2
fore me. And I will
G5 D/F♯ E5 Csus2
pray for you. Some - day I may re - turn. Don't you
G5 D/F♯ Csus2 N.C. C
cry for me, be - yond is where I learn.


Pre-Chorus
Gtrs. 4 & 5: w/ Riffs A & A1
2nd time, Gtrs. 1 & 2: w/ Fill 1
C
Em
D
Liv-ing on a ra-zor's edge, bal-anc-ing on a ledge. Liv-ing on a
Gtrs. 4 & 5: w/ Riffs B & B1
Chorus
Gtr. 4: w/ Rhy. Fig. 2 (1 7/8 times)
Gtr. 5: w/ Rhy. Fig. 2A (1 3/8 times)
C
D
E5
ra-zor's edge. You know, you know the e-vil that men do


Csus2
D
E5
Csus2
lives on and on. The e-vil that men do lives on and on.


A5
E5
Csus2
D
The e-vil that men do lives on and on.


To Coda
E5
Csus2
A5
E5
The e-vil that men do lives on and on.
Gtr. 5
Gtrs. 4 & 5
P.M.


Fill 1
8va
Gtr. 1
Gtr. 2
divisi
(17)
(17)
(17)
(17)

Interlude


N.C.
E5
N.C.
E5
N.C.
Gtr. 4
Gtr. 5
Gtr. 2
F#m11
f
w/ bar
Gtr. 4
let ring
Gtr. 5
let ring

Guitar Solo



D5
E5
F#m11
Gtr. 2
w/ bar
P.H.
Pitch: D#
Rhy. Fig. 3
*Gtrs. 4 & 5
End Rhy. Fig. 3
let ring
*Composite arrangement
D5
Bsus4
F#m11
w/ bar
let ring
Gtrs. 4 & 5: w/ Rhy. Fig. 3
D5
E5
F#m11
Gtr. 2
w/ bar

D.S. al Coda

D5 Bsus4 C

Gtr. 1

Gtr. 2

Gtrs. 4 & 5

Coda

Outro

E5 C5 D5

The e - vil, the e - vil, the e - vil that ___ men do. ___

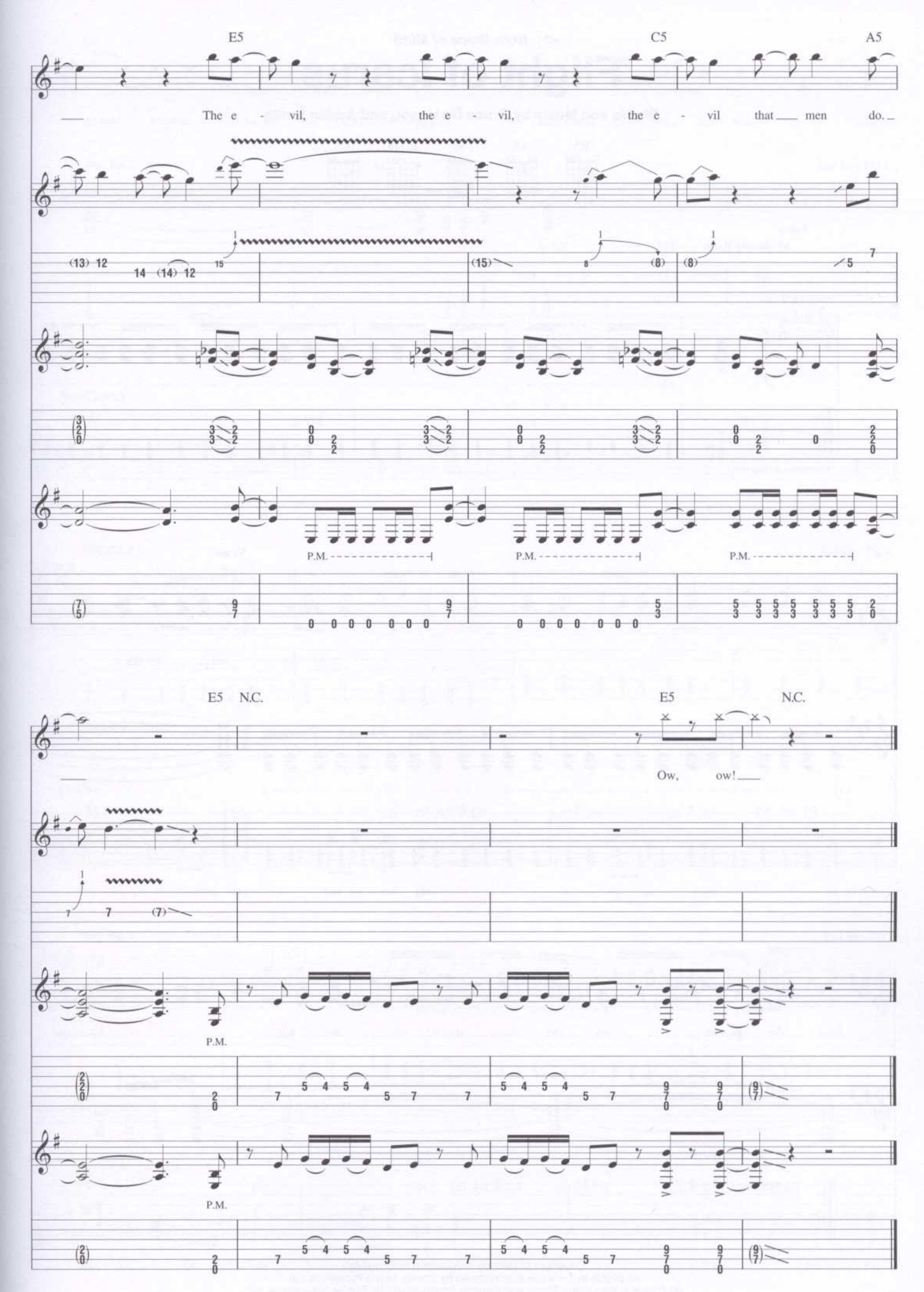
Gtr. 2

w/ bar

Gtr. 5

Gtr. 4

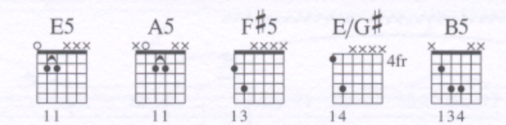
P.M.

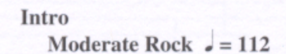

E5
C5
A5
The e - vil, the e - vil, the e - vil that men do.
P.M.
E5 N.C.
E5
N.C.
Ow, ow!
P.M.

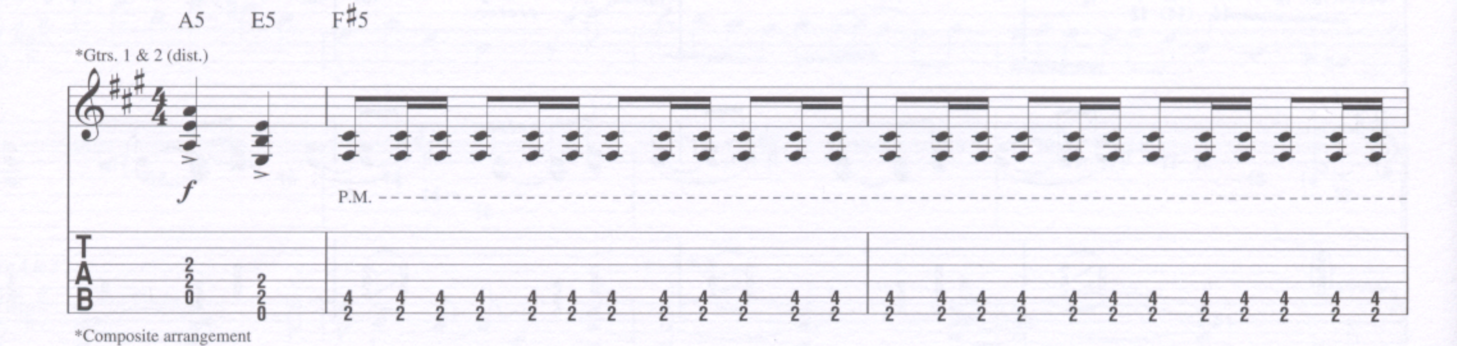
from *Piece of Mind*

Flight of Icarus

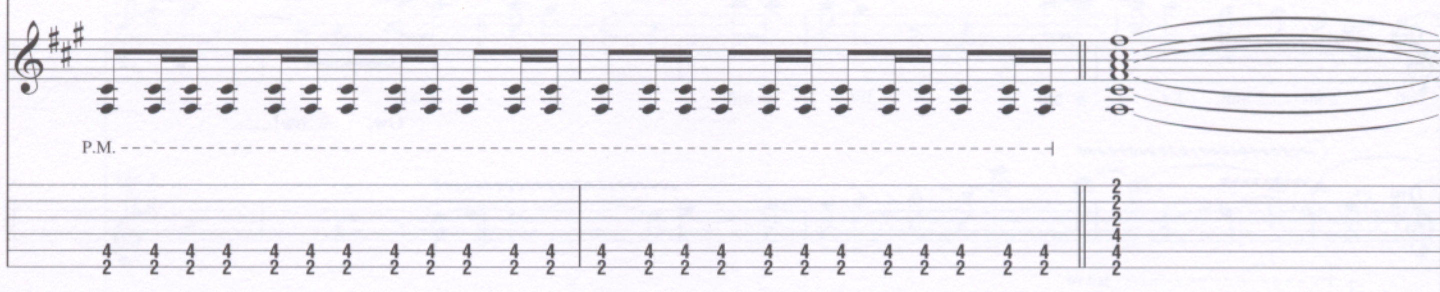
Words and Music by Bruce Dickinson and Adrian Smith

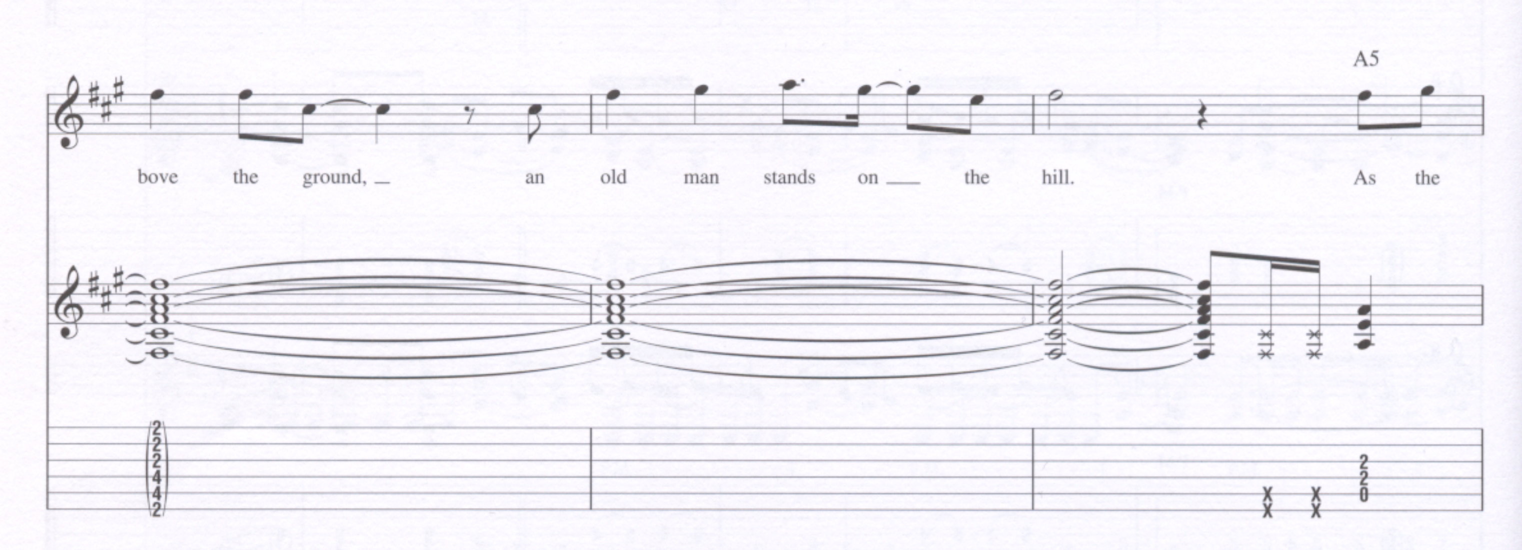










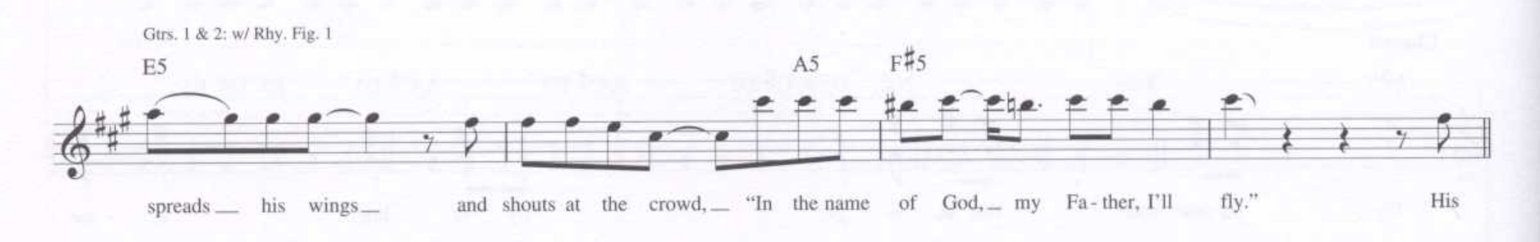


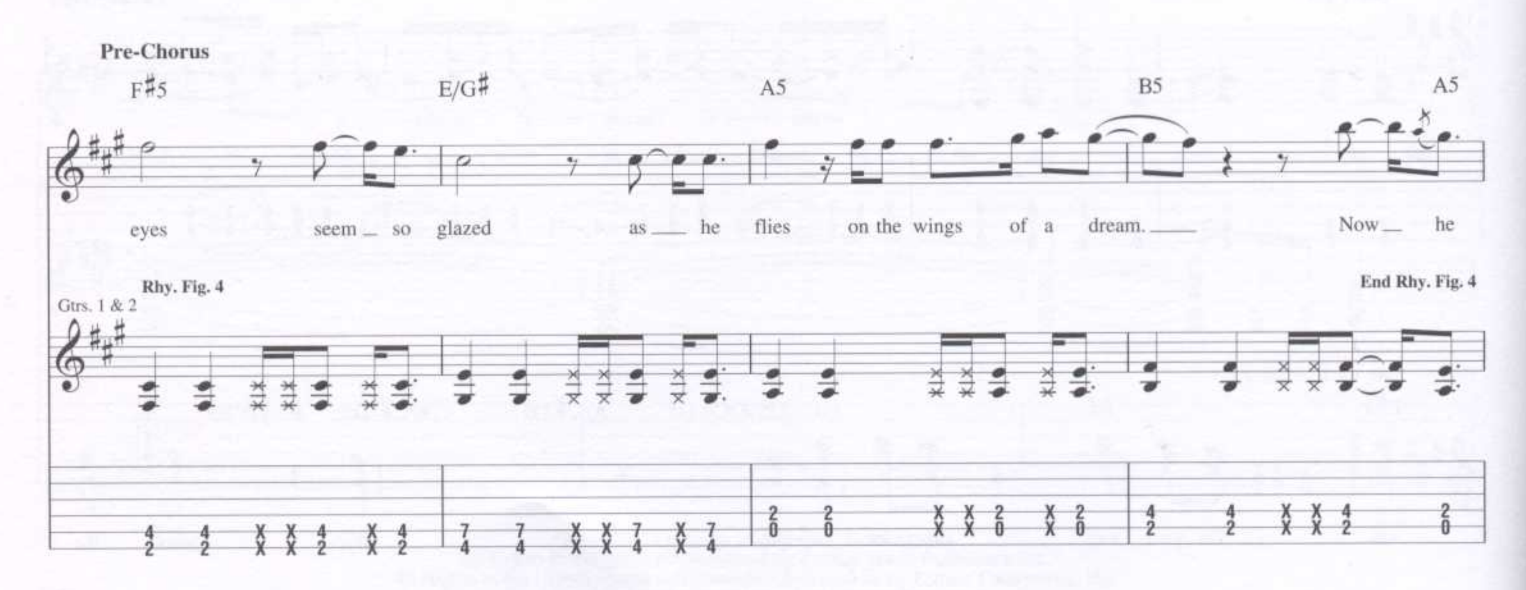


E5
A5
F♯5
ground _ warms _ to the first rays _ of light, a bird - song shat - ters _ the still. His
Rhy. Fig. 1
End Rhy. Fig. 1
let ring
Pre-Chorus
F♯5
E/G♯
A5
B5
C♯5
E5
eyes are a - blaze, see the mad - man in his gaze.
Rhy. Fig. 2
End Rhy. Fig. 2
Chorus
F♯5
E5
N.C.
D5
A/C♯
D5
A/C♯ D5
A/C♯ D5
E5 D5 E5
Fly on your way like an ea - gle, fly as high as the
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
let ring
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F♯5
E5
N.C.
D5
A/C♯
D5
A/C♯ D5
A/C♯ D5
E5 D5 E5
sun. On your way like an ea - gle, fly, touch the

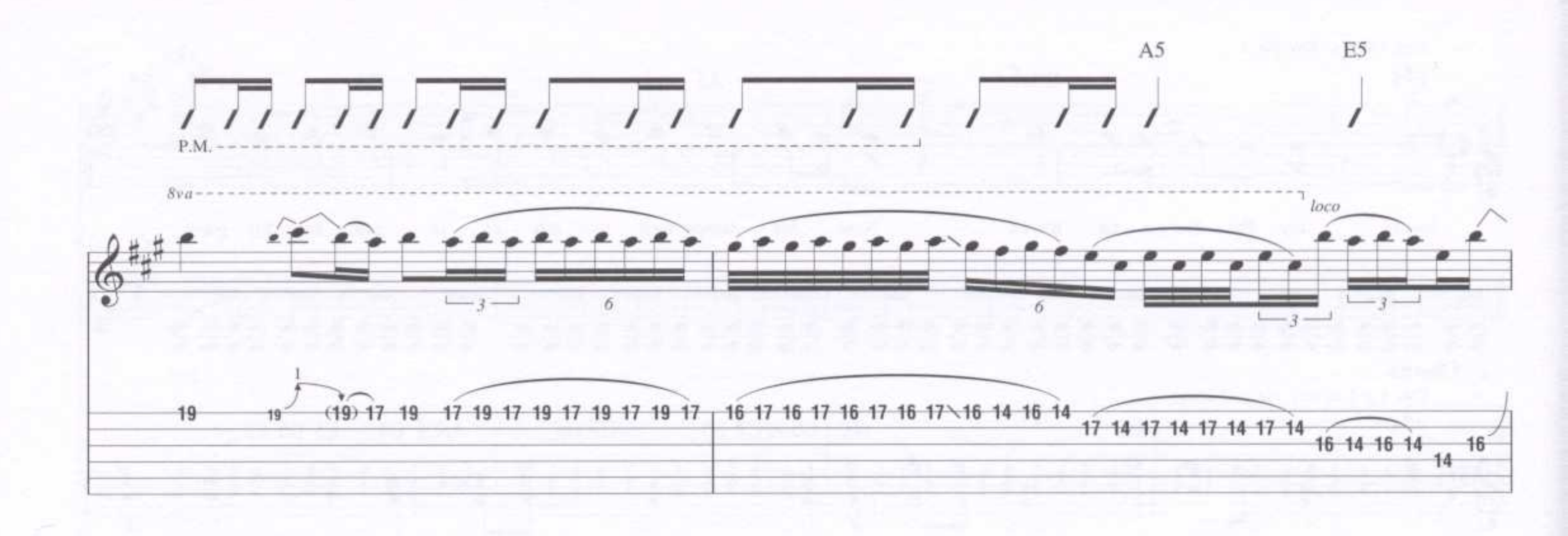

F#5
sun. Yeah. Mm. 2. Now the
Gtrs. 1 & 2
P.M.


Verse
F#m
F#m7
A5
crowd breaks and a young boy ap - pears. Looks the old man in the eye, as he
let ring
*w/ echo set for quarter-note regeneration w/ 2 repeats.


Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
A5
F#5
spreads his wings and shouts at the crowd, "In the name of God, my Fa - ther, I'll fly." His


Pre-Chorus
F#5
E/G#
A5
B5
A5
eyes seem so glazed as he flies on the wings of a dream. Now he
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2


Gtrs. 1 & 2: w/ Rhy. Fig. 2
F♯5
E/G♯
A5
B5
C♯5
E5
knows his Fa - ther be - trayed. Now his wings turn to ash - es, to ash - es his grave.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
N.C. D5 A/C♯ D5
Fly on your way like an ea - gle, fly as high as the
sun. on your way like an ea - gle, fly, touch the
Guitar Solo
Gtrs. 1 & 2
P.M.
sun.
Gtr. 3 (dist.)
8va



Gtrs. 1 & 2: w/ Rhy. Fig. 4

F♯5

F♯5

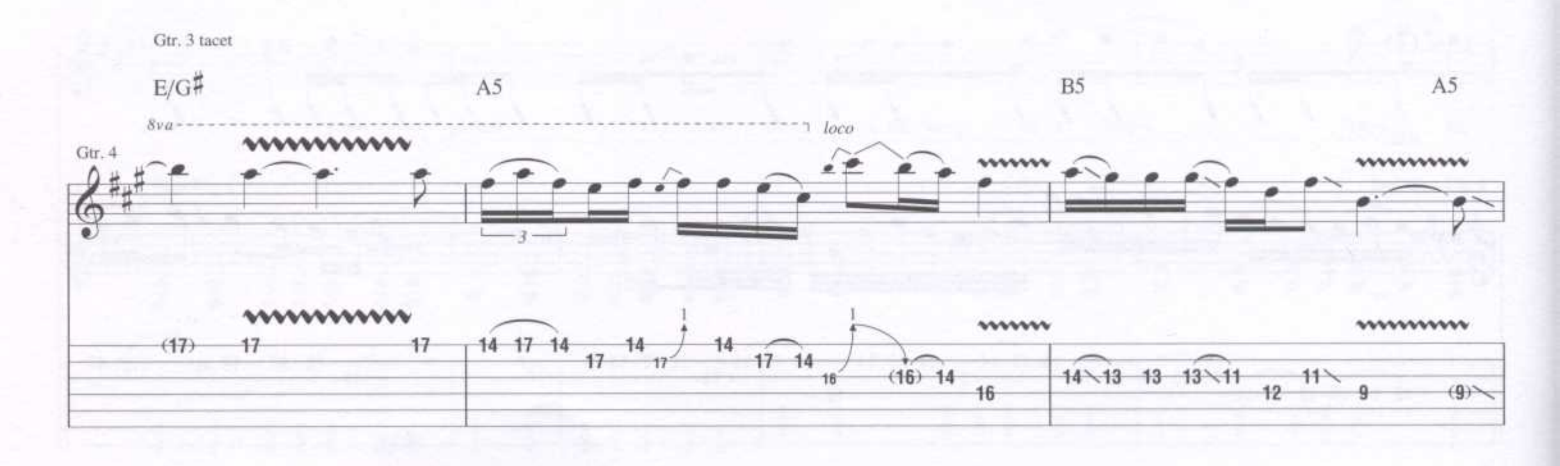
P.M.

Gtr. 4 (dist.)

8va

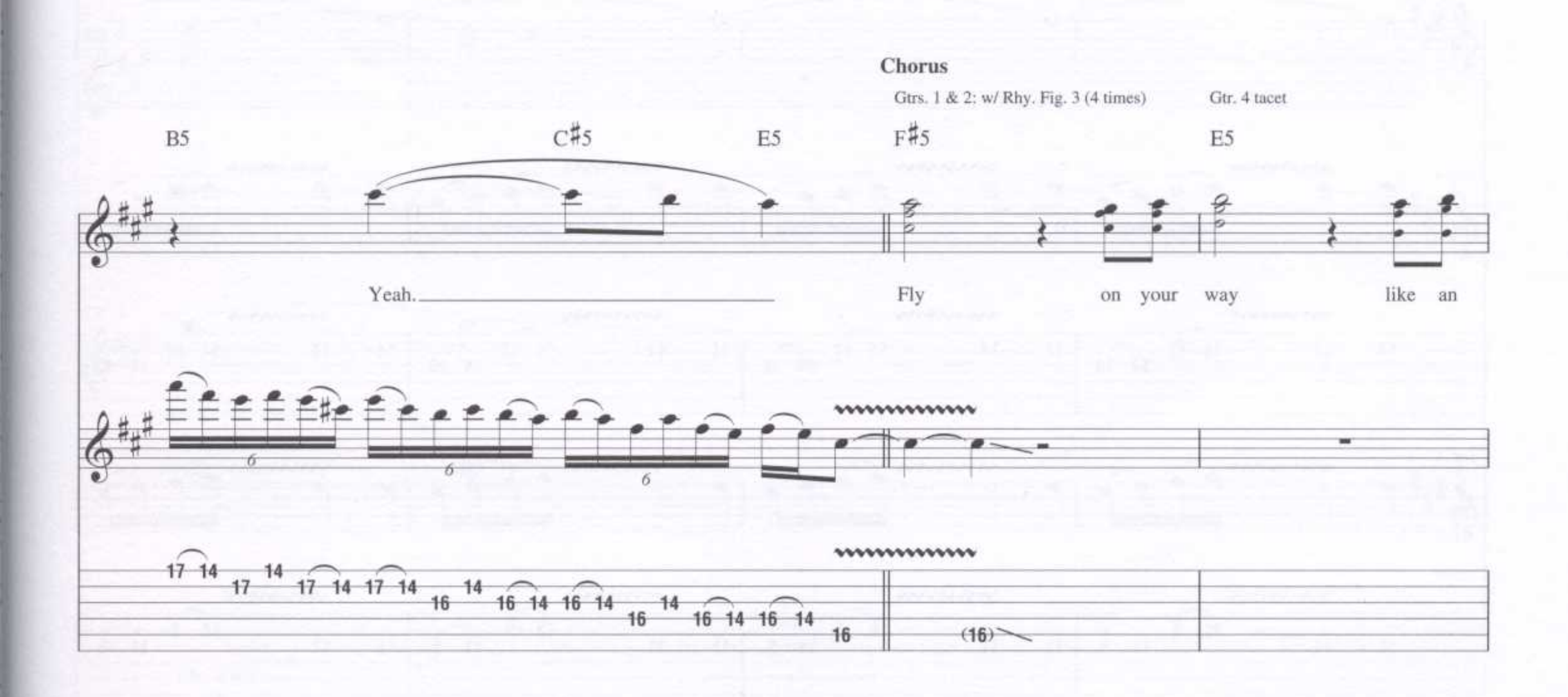
f

Gtr. 3

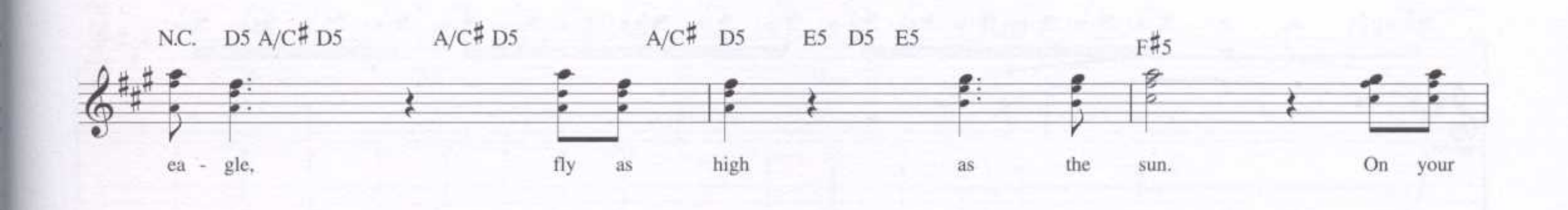




Gtrs. 1 & 2: w/ Rhy. Fig. 2
F♯5
E/G♯
A5



Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)
Gtr. 4 tacet
B5
C♯5
E5
F♯5
E5
Yeah.
Fly on your way like an



N.C. D5 A/C♯ D5 A/C♯ D5 A/C♯ D5 E5 D5 E5
F♯5
ea - gle, fly as high as the sun. On your

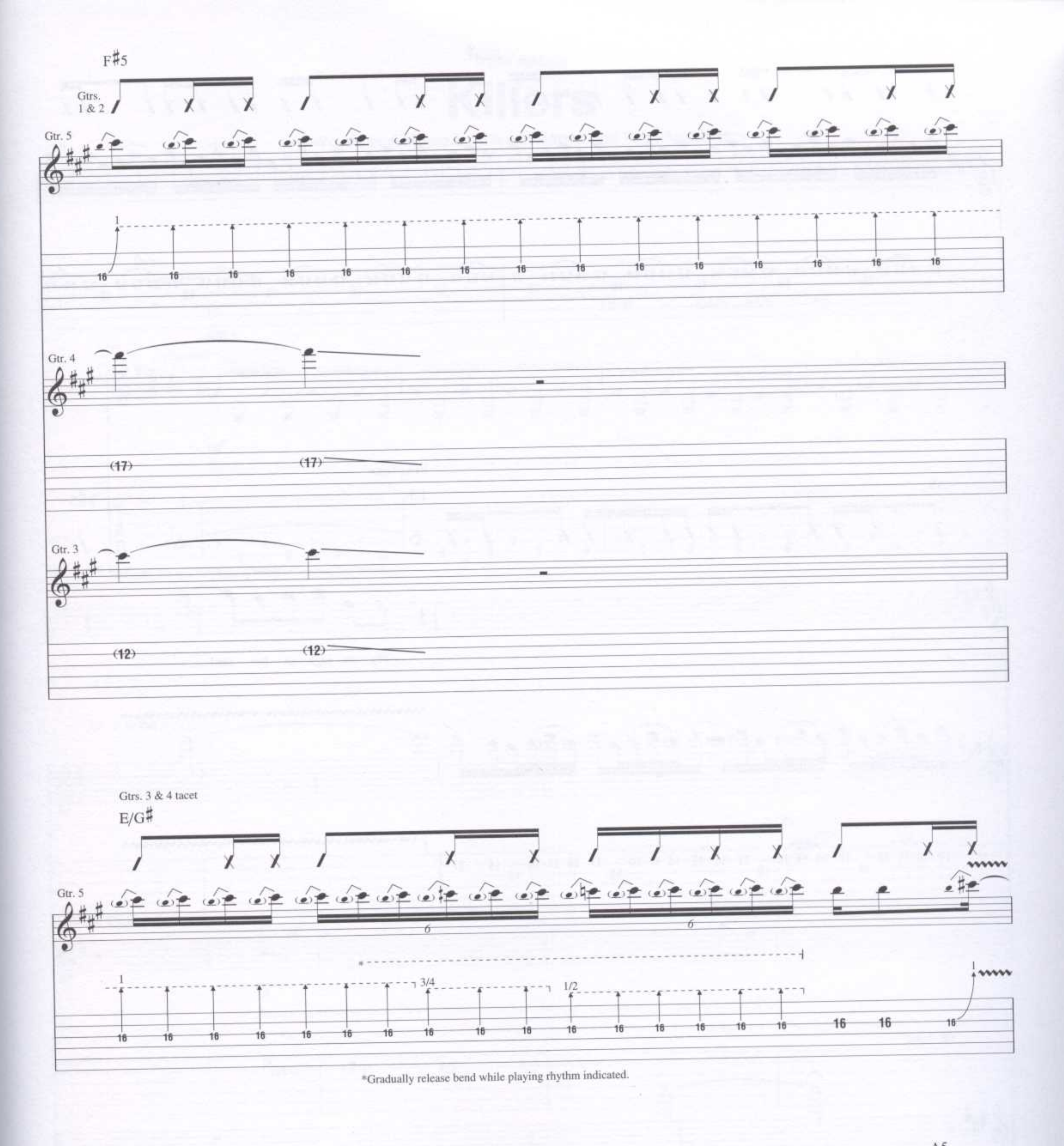


E5
N.C. D5 A/C♯ D5 A/C♯ D5 A/C♯ D5 E5 D5 E5
way like an ea - gle, fly as high as the



F♯5
E5
N.C. D5 A/C♯ D5 A/C♯ D5 A/C♯ D5 E5 D5 E5
sun. On your way like an ea - gle, fly, touch the


F#5
E5
N.C. D5 A/C# D5
A/C# D5
A/C# D5
E5 D5 E5
sun.
On your way
like an
ea - gle,
fly!
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
F#5
E/G#
A5
B5
A5
Gtr. 4
Gtr. 3



*Gradually release bend while playing rhythm indicated.

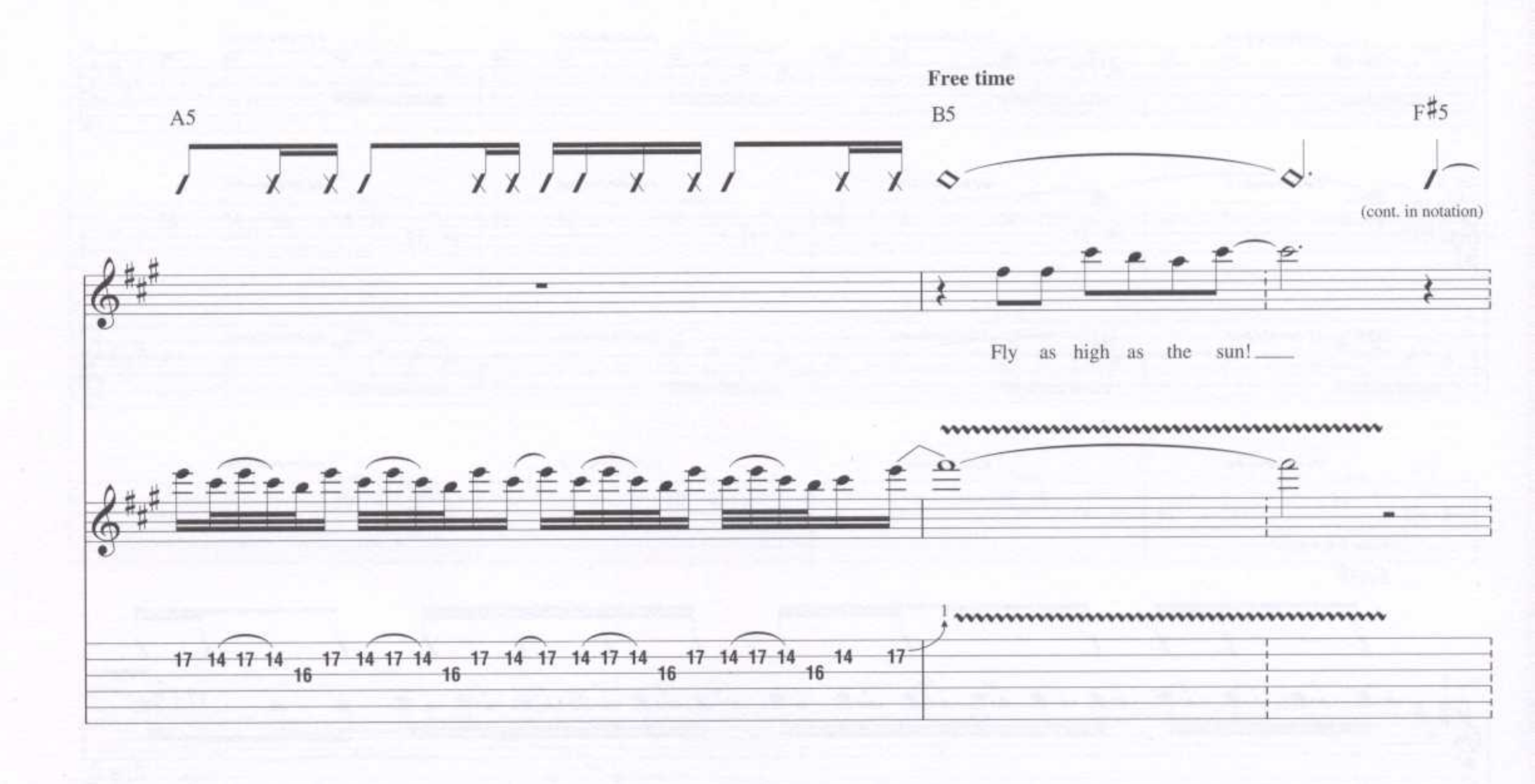
A5 B5 A5

1 1 1

(16) 16 16 16 (16) 14 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 16 16 14 17 14 16

6


F♯5
E/G♯
17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17
14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17

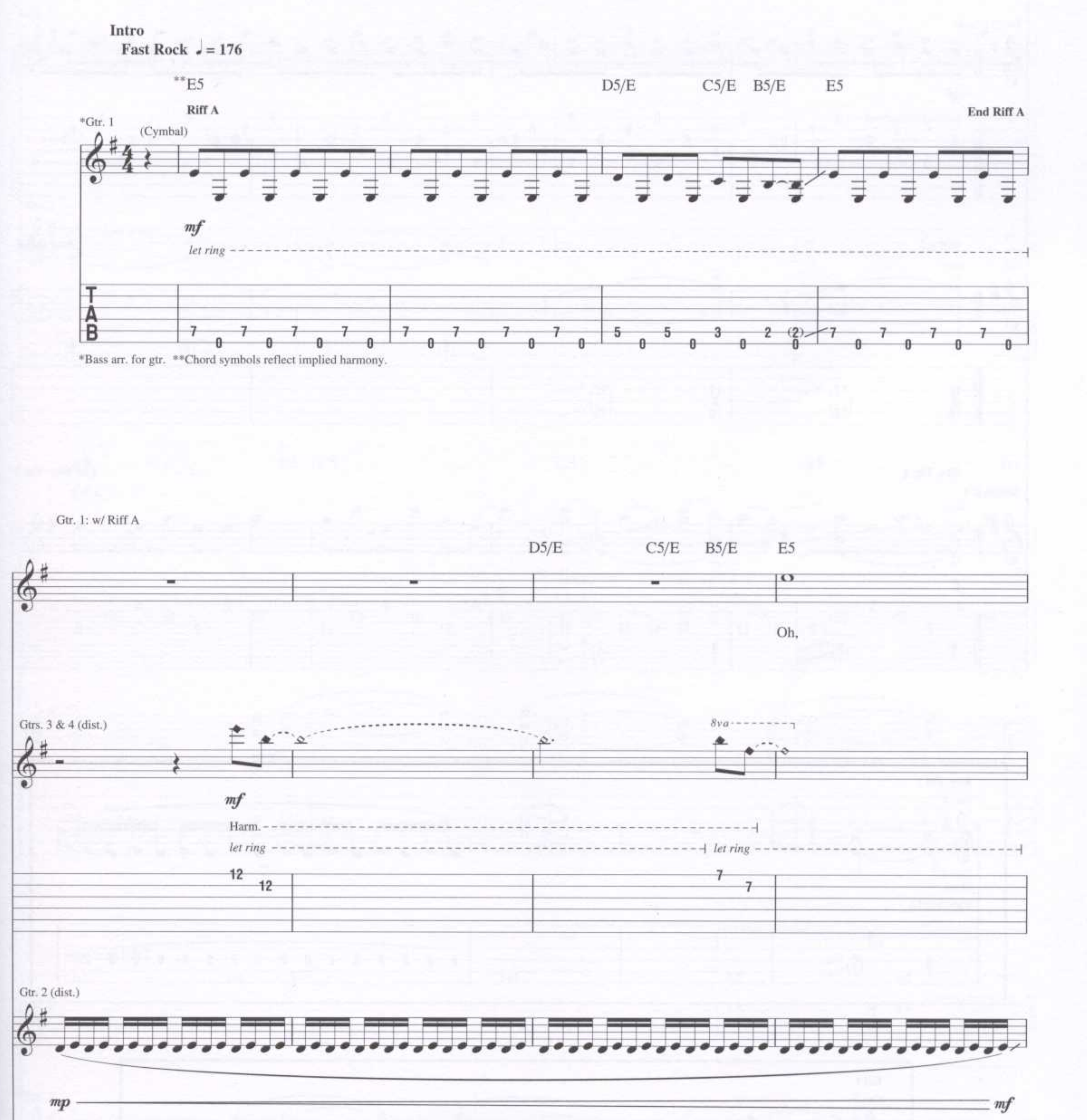

A5
Free time
B5
F♯5
(cont. in notation)
Fly as high as the sun!
17 14 17 14 16 17 14 17 14 16 17 14 17 14 17 14 16 17 14 17 14 16 14 17
1


Gtr. 5 tacet
A5
E5
F♯5
N.C.
Ah!
Gtrs. 1 & 2
(4)
(2)
2
2
0
2
2
0
4
2

from *Killers*

Killers

Words and Music by Steven Harris and Paul Andrews



Gtr. 1: w/ Riff A (2 times)
2nd time, Gtrs. 2 & 4: w/ Rhy. Fills 1 & 1A
2nd time, Gtr. 3: w/ Fill 1

E5 D5/E C5/E B5/E E5

yeah, yeah!

Gtr. 5 (clean)

mf

let ring throughout

0 9 8 0 9 8 0 9 | 8 0 9 8 0 9 8 0 | 9 8 0 9 8 0 9 8 | 0 9 8 0 9 8 0 9

Riff B **End Riff B**

Gtr. 3

loco

12 X 10 (12) (10) | 12 X 10 (12) (10)

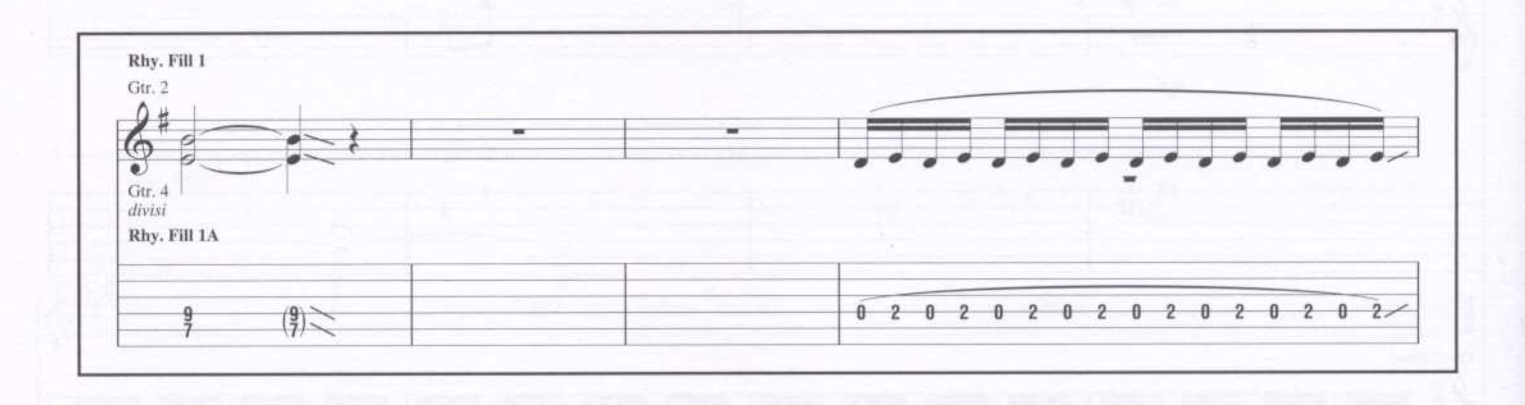
Rhy. Fig. 1 **End Rhy. Fig. 1**

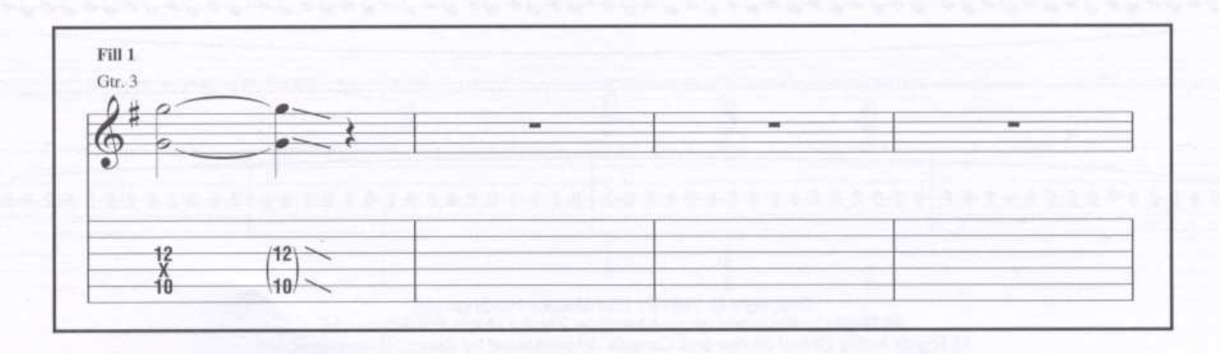
Gtrs. 2 & 4

loco

f

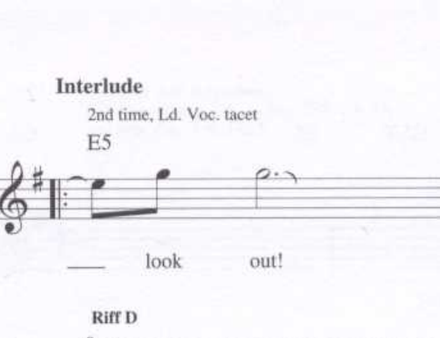
9 7 (9) (7) | 9 7 (9) (7)

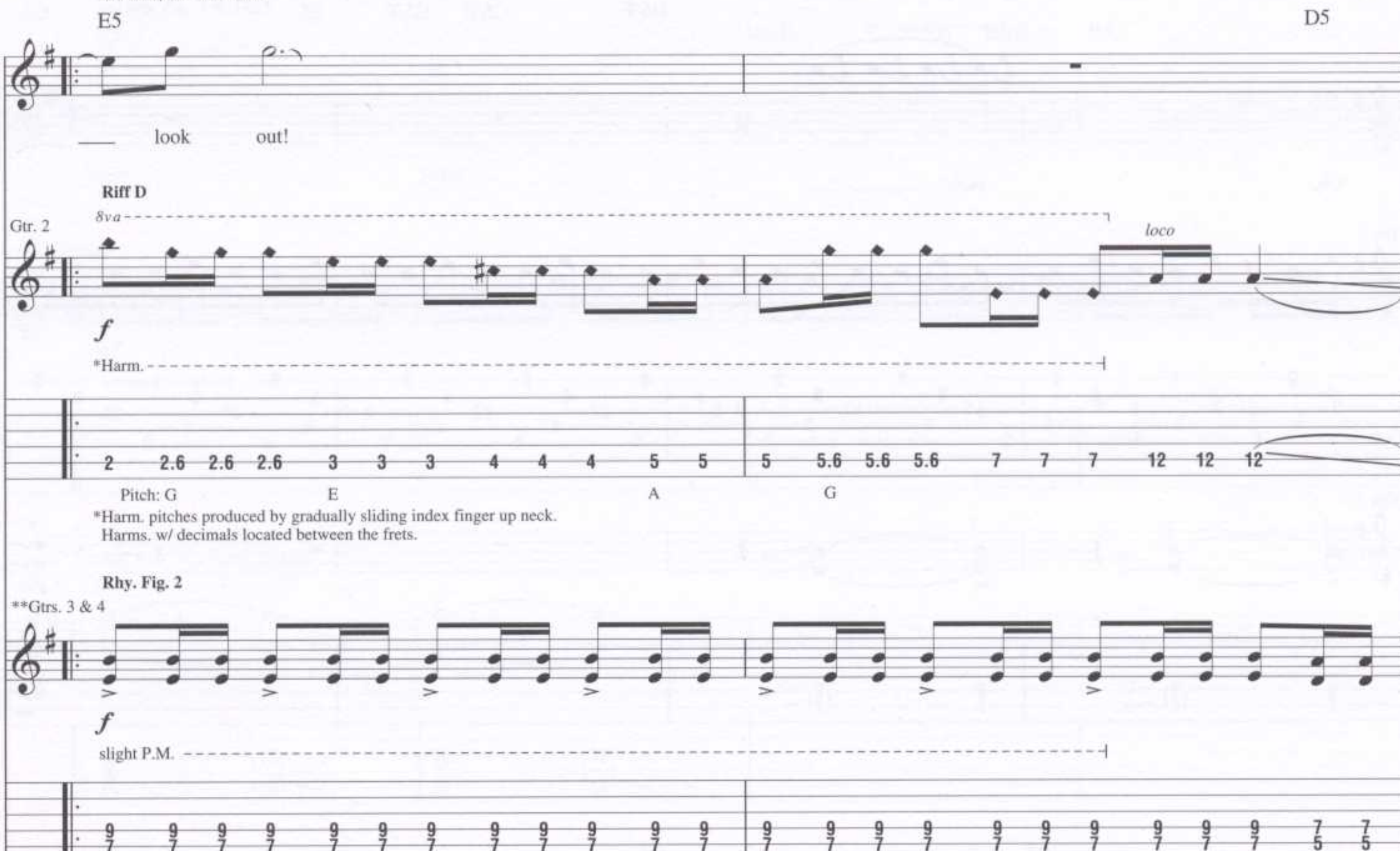


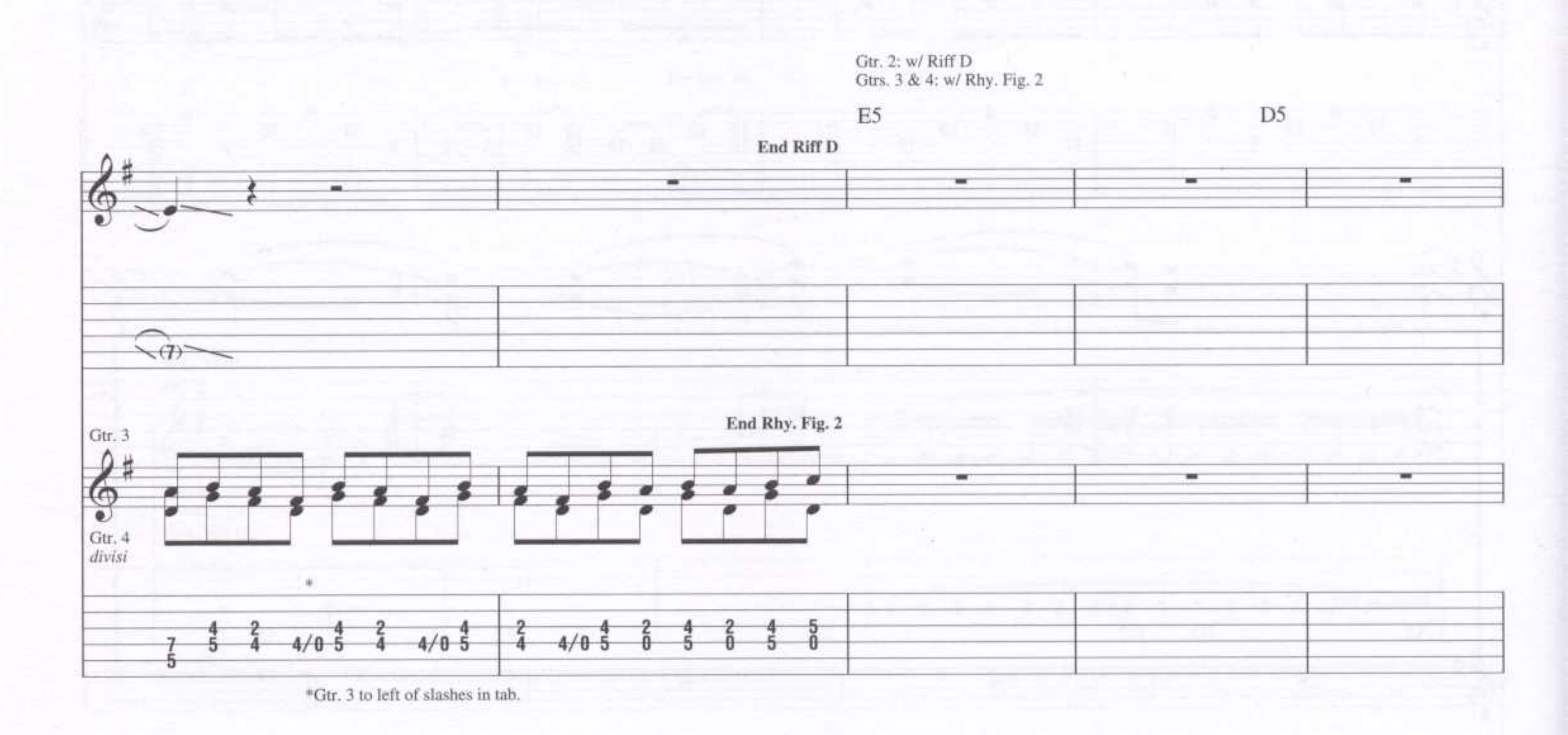



Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff B
D5/E
C5/E
B5/E
E5
G5
Oh,
yeah!
Gtr. 5
Gtr. 2
A5
B5
C5
G5
A5
G5
Riff C
End Riff C
let ring
let ring
Gtr. 5: w/ Riff C
A5
B5
C5
G5
1.
A5
2.
A5
Oh,
Oo,
Gtr. 2

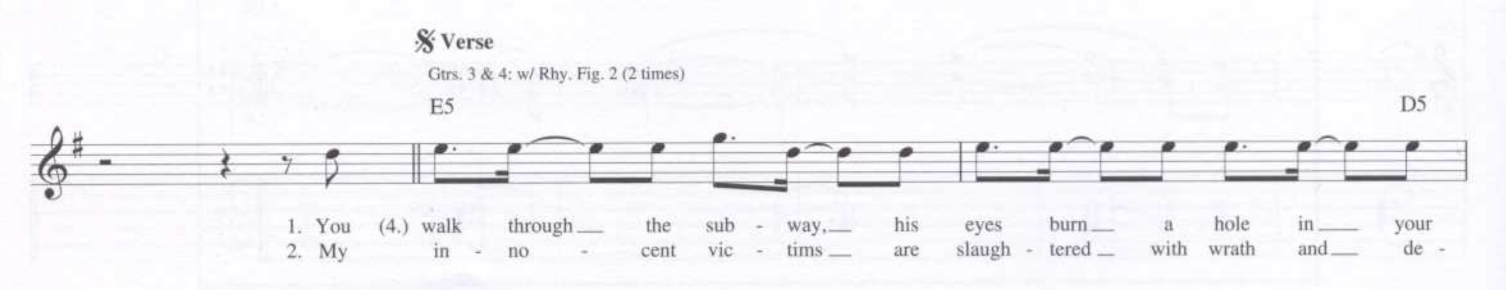
Interlude







Verse




E5
back.
spise,
A foot - step be - hind you, he
a mock - ing re - li - gion of
D5
lung - es pre - pared for at - tack.
ha - tred that burns in the night.
Chorus
C5
E5
D5
C5
G5
Scream for mer - cy, he laughs as he's watch - ing you bleed.
I have no one, I'm bound to de - stroy all this greed.
Rhy. Fig. 3
Gtrs. 3 & 4
C5
E5
D5
Kill - er be - hind you, 1. his 4. my
A voice in - side me, com -
To Coda
C5
B5
blood lust de - fies all 1. his 4. my needs.
pel - ing to sat - is - fy me,


C5
D5
ha,
ha,
ha,
ha,
ha,
ha.
End Rhy. Fig. 3
Interlude
N.C.
Gtr. 3
Gtr. 4
divisi
1/2
G5
A5
E5
Rhy. Fig. 4
Gtrs. 3 & 4
D5
E5
G5
A5
E5
D5
E5
G5
A5
E5
D5
E5
G5
A5
End Rhy. Fig. 4

Bridge


F5
G5
I
can see
C5
D5
what a knife's
meant to be.
slight P.M.
F5
You'll
slight P.M.
G5
C5
nev - er know
how I came



D5

to fore - see, see, see.

Gtr. 2

Gtrs. 3 & 4

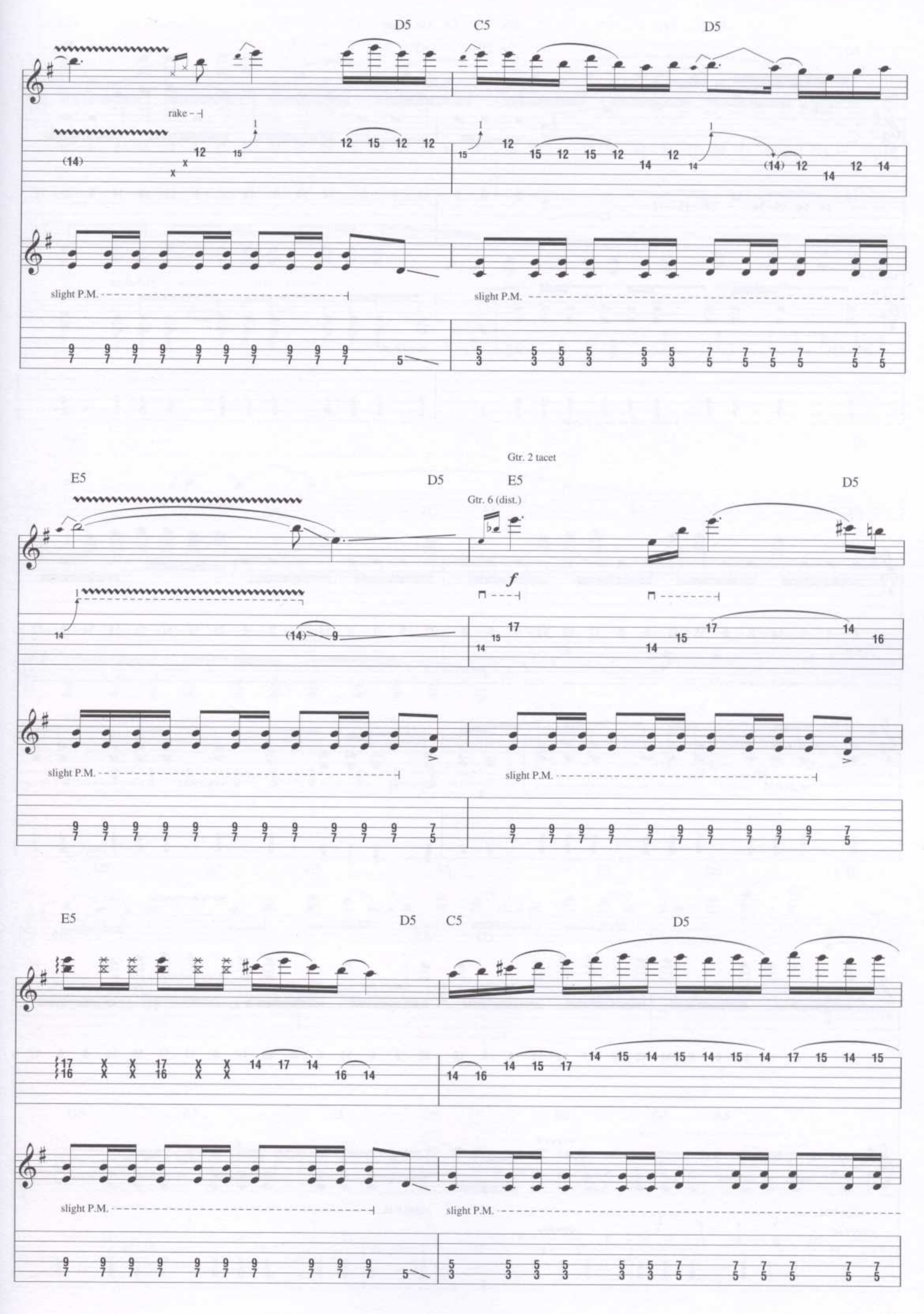
slight P.M.

Guitar Solo

E5

Ha, ha, ha, ha.

slight P.M.


D5
C5
D5
rake
slight P.M.
slight P.M.
Gtr. 2 tacet
E5
D5
E5
D5
Gtr. 6 (dist.)
f
slight P.M.
slight P.M.
E5
D5
C5
D5
slight P.M.
slight P.M.



Gtr. 6 tacet
E5
D5
A5
B5
Gtr. 6
Gtr. 2
Gtr. 2
divisi
Gtrs. 3 & 4
slight P.M.
slight P.M.
C5
A5
G5
A5
B5
slight P.M.
slight P.M.
slight P.M.
A5
G5
A5
B5
slight P.M.
slight P.M.


C5
A5
G5
A5
B5
8va
slight P.M.
slight P.M.
slight P.M.
A5
8va
G5
Gtrs. 3 & 4: w/ Rhy. Fig. 4
A5
E5
Gtr. 6
let ring
slight P.M.
Gtr. 2 tacet
D5
E5
G5
A5
E5
D5
E5
Gtr. 6
G5
A5
E5
D5
E5
G5
A5
8va

B5 A5 B5 C5 G/B C5 D5

Gtr. 6

loco

Gtr. 2

Gtrs. 3 & 4

slight P.M.

slight P.M.

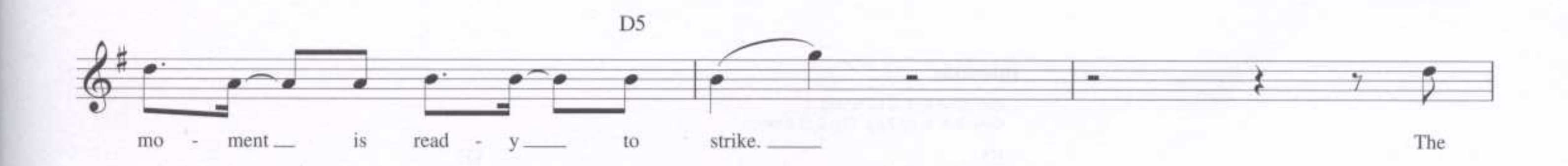
Verse

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (4 times)

E5 D5

3. My faith in ___ be - liev - ing ___ is strong - er ___ than life - lines ___ and

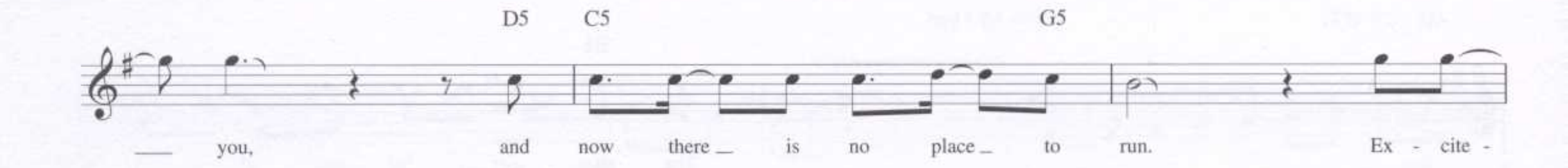

Gtrs. 2 & 6 tacet
E5
ties. The glim - mer of met - al, my
Gtr. 6
(7)
Gtr. 2
(7)

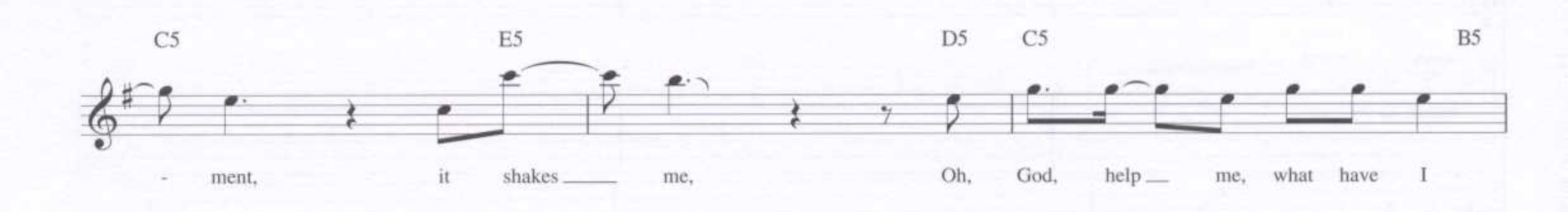

D5
mo - ment is read - y to strike. The


E5
D5
death call a - ris - es, a scream breaks the still of the night.

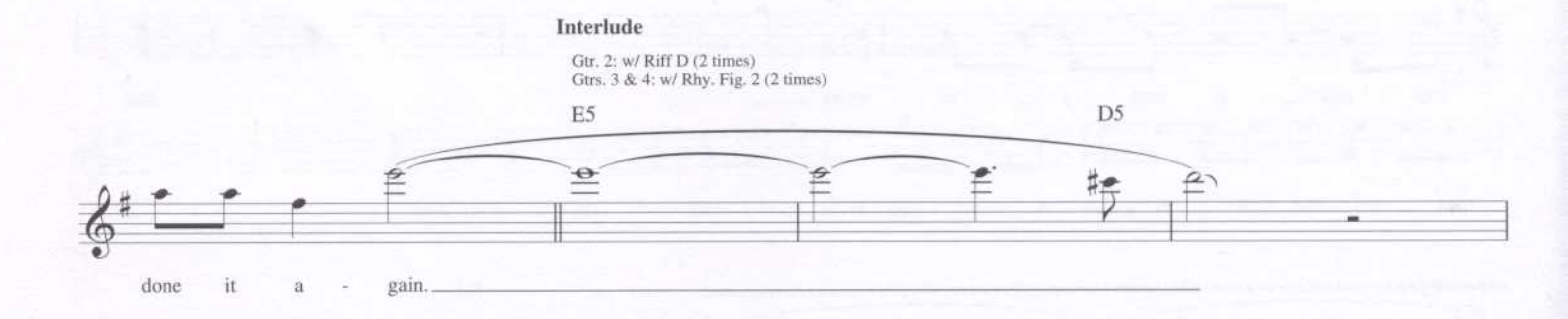

E5
D5
An - oth - er to - mor - row, re - mem - ber to walk in the


Chorus
Gtrs. 3 & 4: w/ Rhy. Fig. 3
C5
E5
light. I have found

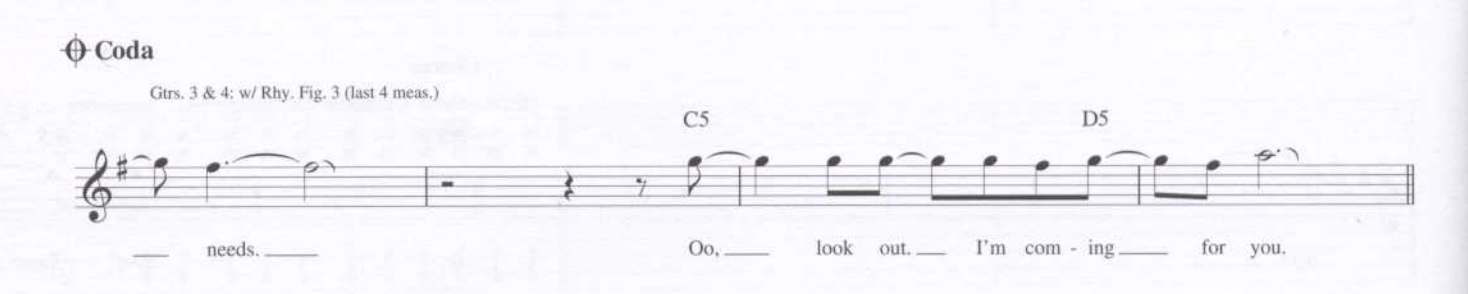

D5
C5
G5
you, and now there is no place to run. Ex - cite -


C5
E5
D5
C5
B5
- ment, it shakes me, Oh, God, help me, what have I


C5
D5
done? Oo, yeah. I've


Interlude
Gtr. 2: w/ Riff D (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
E5
D5
done it a - gain.


D.S. al Coda
E5
D5
4. You


Coda
Gtrs. 3 & 4: w/ Rhy. Fig. 3 (last 4 meas.)
C5
D5
needs. Oo, look out. I'm com - ing for you.

Outro

E5 D5

Ha, ha, ha, ha, ha, ha, ha, ha, ha.

Gtr. 6

Gtr. 2
divisi

Gtrs. 3 & 4

slight P.M.

Gtr. 3

Gtr. 4
divisi

*Gtr. 3 to left of slashes in tab.

Em N.C.

Ow, ow!

Gtrs. 2 & 6

Gtrs. 3 & 4

from *No Prayer for the Dying*

No Prayer For the Dying



E5 G5 D5 C5

Gtr. 1

End Riff A

let ring

Gtrs. 2 & 3

Riff C

Gtr. 4 (dist.)

mf

End Riff C

To Coda

2nd time, Ld. Voc. tacet

E5 G5 D5 C5

1. There are

let ring

End Riff B


Verse
Gtrs. 3 & 4 tacet
2nd time, Gtr. 1 tacet
2nd time, Gtrs. 6 & 7: w/ Fill 1
Gtr. 1 tacet
Em D Bm C D Em D
Gtr. 5 (clean)
mf
times when I've won- dered and times when I've cried. __ When my prayers, they were an- swered at
sat by the win - dow __ and gazed at the rain __ with an ache in my heart __ but nev- er
Gtr. 1
Gtr. 2
let ring throughout
Bm C Em D Bm C D
times when I've lied. __ But if you asked me a ques- tion, would I tell you the truth? Now there's
feel - ing the pain. __ If you would tell me just what my life means,
Gtr. 2
Fill 1
Gtr. 6
Gtr. 7


Em
D
Bm
C
some - thing to bet on,
you've got noth - ing to lose,
yeah.
walk - ing a long road
nev - er reach - ing the end.
Gtr. 6 (dist.)
mf
Gtr. 2
Interlude
Gtr. 2 tacet
E5
D5
B5
C5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 3 & 5
w/ dist.
Gtr. 6
Gtrs. 3 & 5: w/ Rhy. Fig. 1 (2 times)
E5
D5
B5
C5


E5
D5
B5
C5
1.
2.
D.C. al Coda
Gtrs. 3 & 5
2. When I've
Gtr. 6
Gtr. 7 (dist.)
mf
Coda
Double time
1st time, Gtrs. 2 & 4 tacet
2nd time, Gtr. 1 tacet
Gtr. 1 tacet
Gtr. 1
D5 E5
w/ dist.



1.
C5
D5
E5
Gtrs. 3 & 5

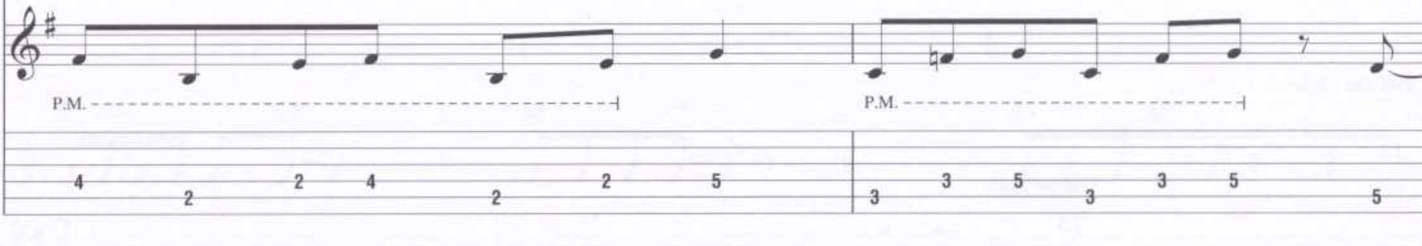


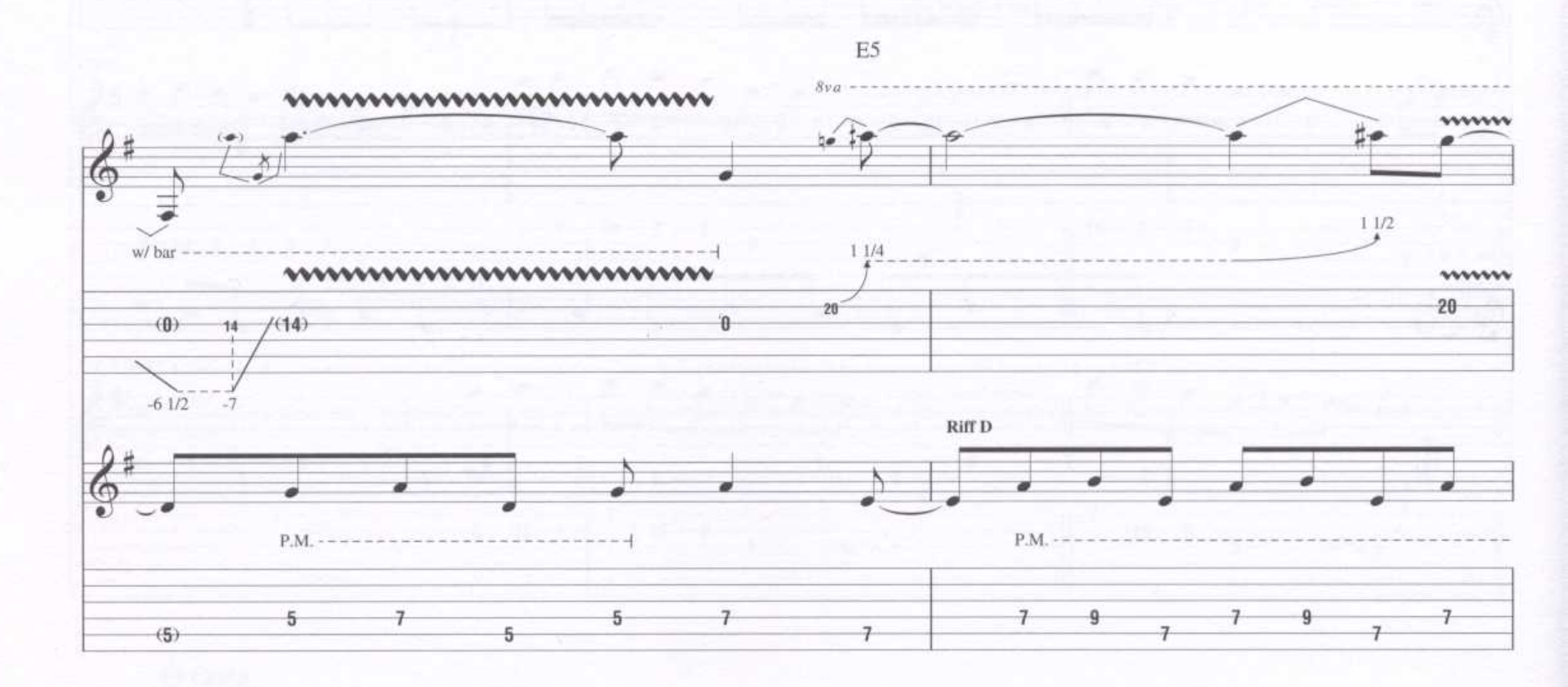
2.
Guitar Solo
E5
C
Gtr. 6
8va
Gtrs. 3 & 5
P.M.



E5
C
B5
8va
P.M.
P.M.


C5
D5
w/ bar
w/ bar


P.M.
P.M.


E5
8va
w/ bar
Riff D
P.M.
P.M.


C
E5
C
8va
loco
P.M.
P.M.



Guitar Solo

Gtrs. 3 & 5: w/ Riff D (1 5/8 times)
Gtr. 6 tacet

D5
E5

Gtr. 6

Gtr. 7

f

w/ bar
+1

w/ bar
+1

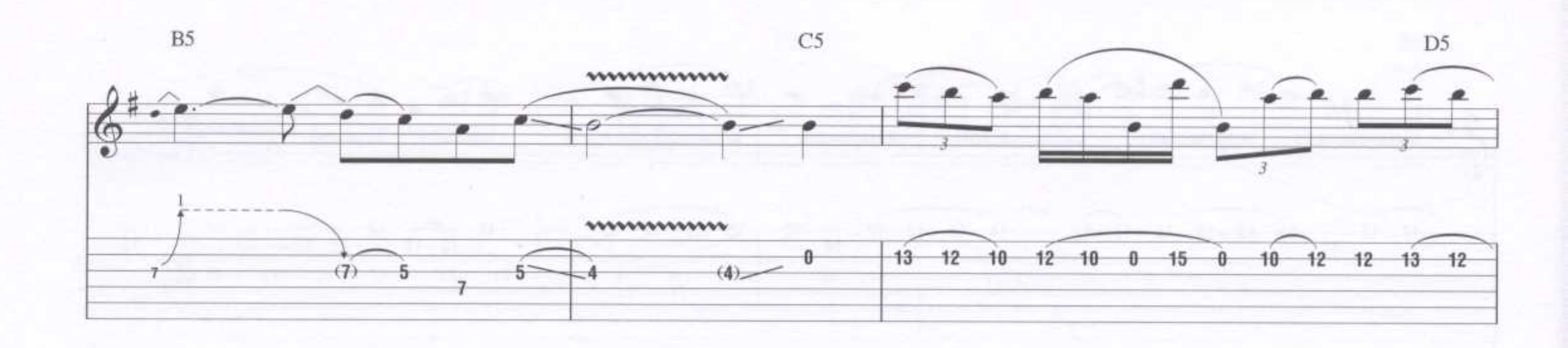
Gtrs. 3 & 5

End Riff D

P.M.

P.M.



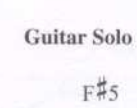

B5
C5
D5


E5
C


E5
C
B5


C5
D5
8va
Gtr. 7
let ring
grad. bend
Gtrs. 2 & 3
P.M.
P.M.

Guitar Solo



Gtr. 7 tacet

F#5 E5 F#5 E5 F#5 E5 F#5

Gtr. 6

w/ bar

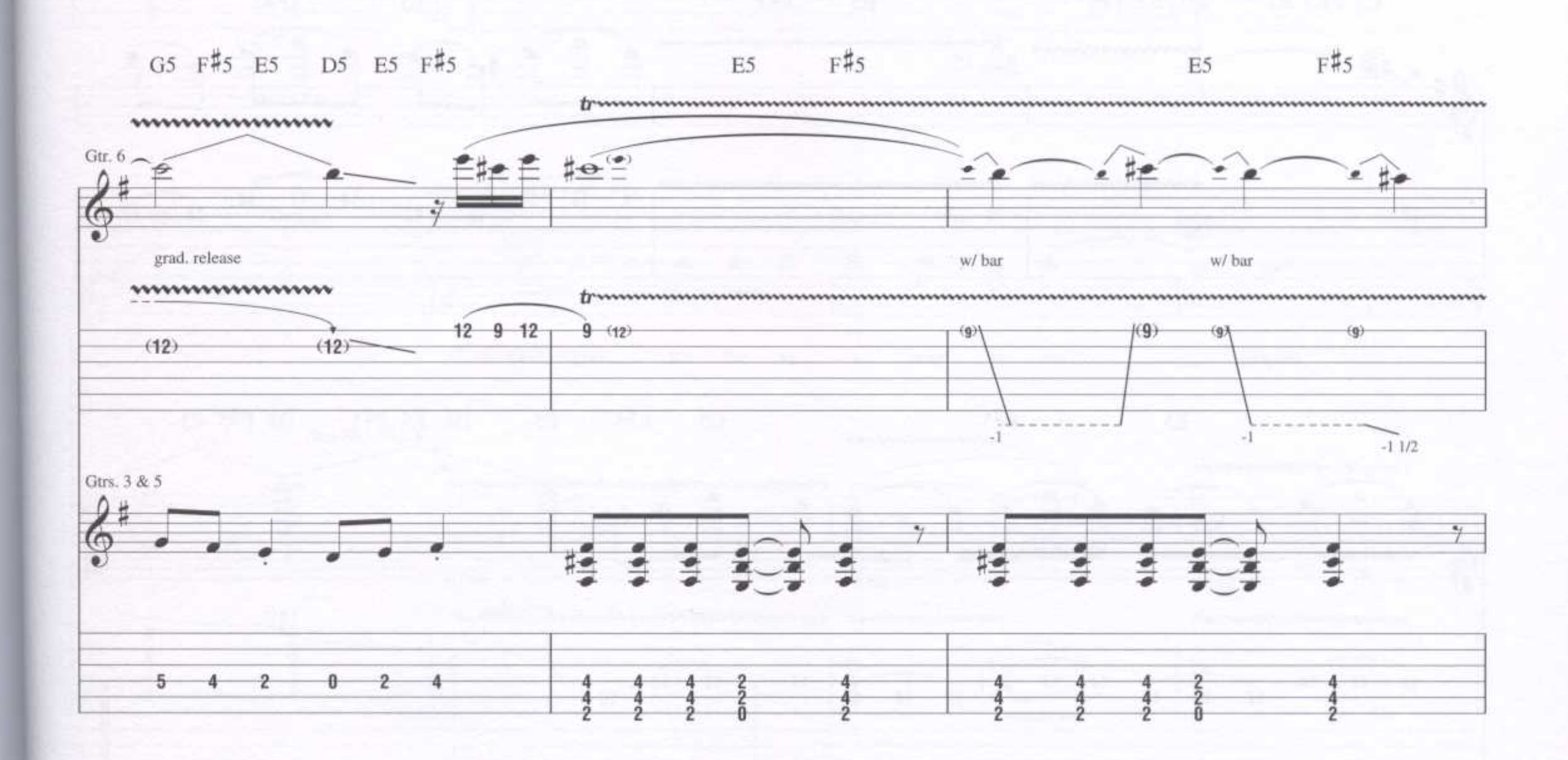
Gtr. 7

8va

1 1/2

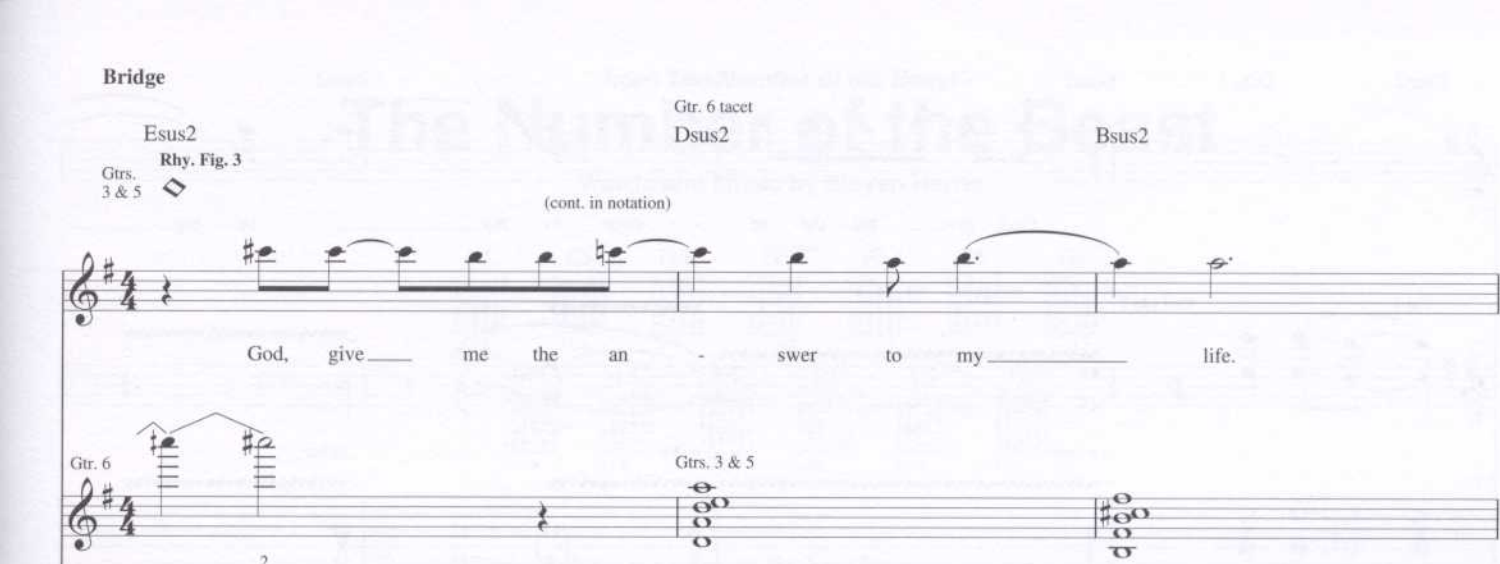
Rhy. Fig. 2

Gtrs. 3 & 5

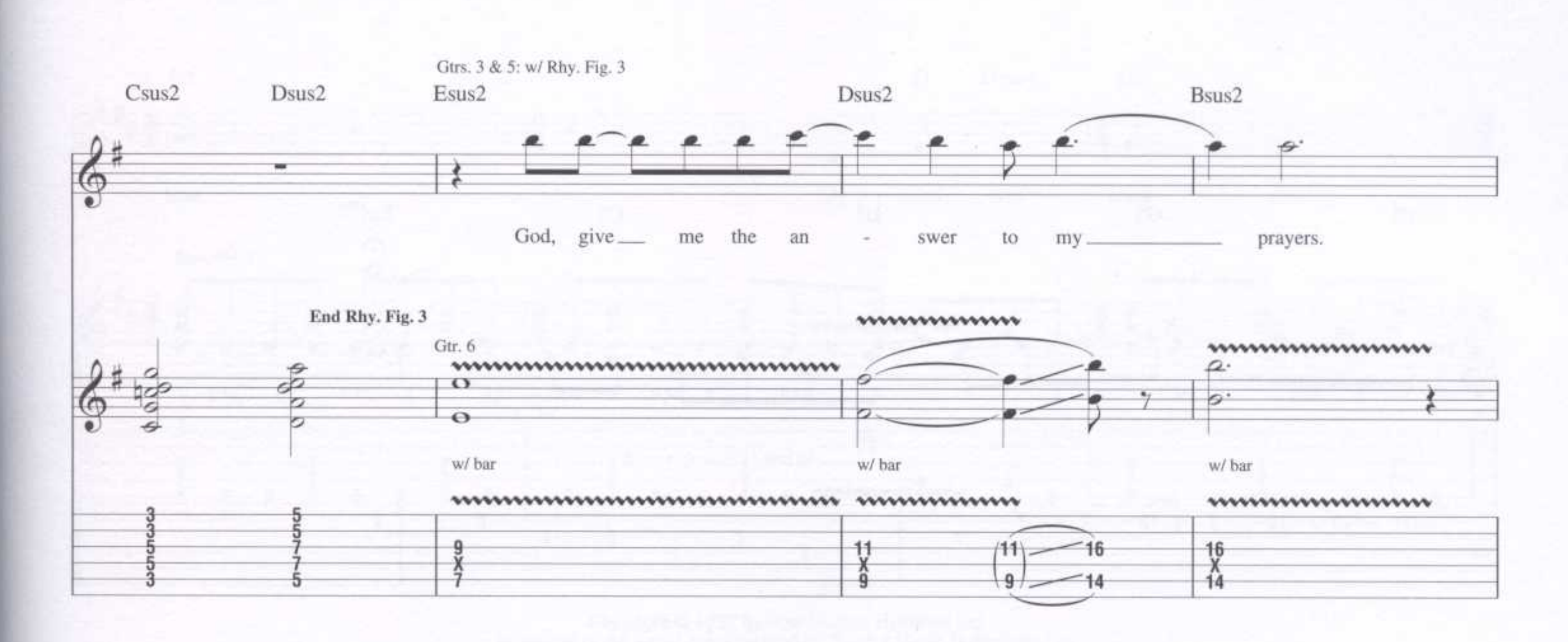


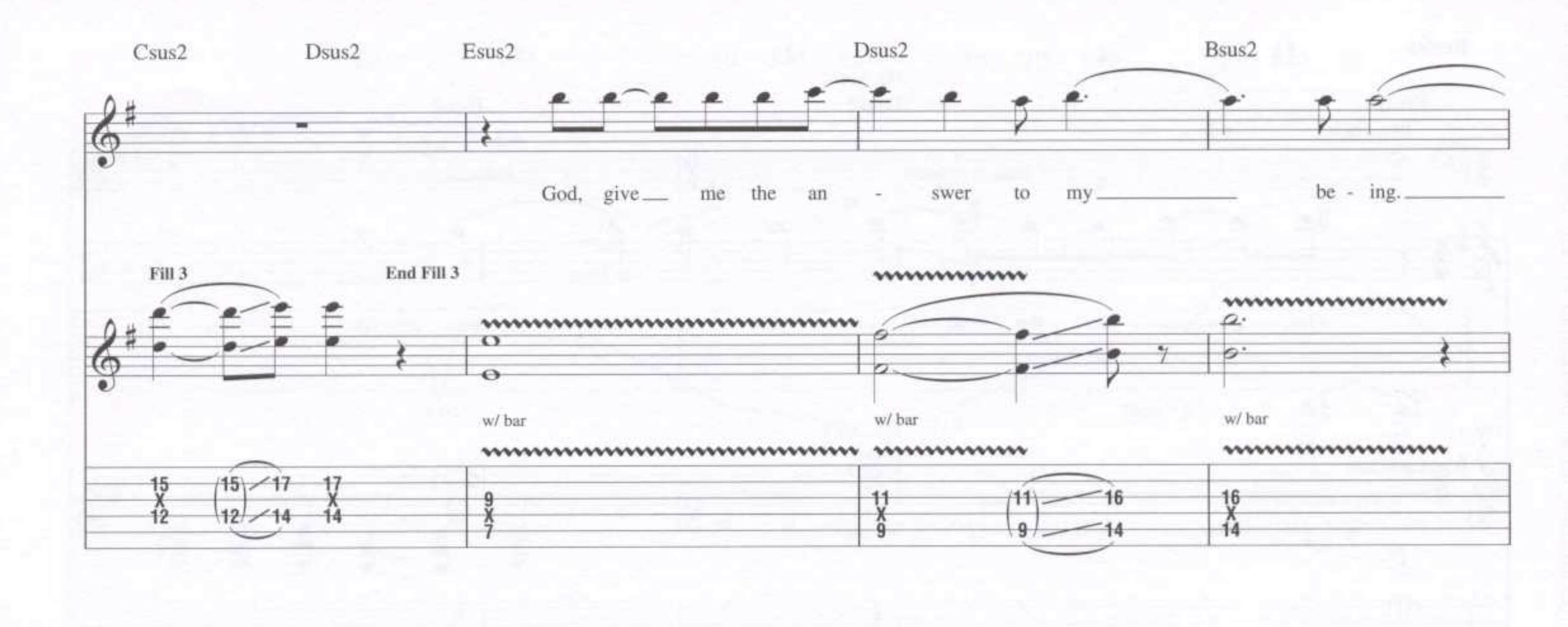

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5
8va
w/ bar
w/ bar
grad. dive
w/ bar
Harm.
w/ bar
Pitch: B
End Rhy. Fig. 2
Gtrs. 3 & 5: w/ Rhy. Fig. 2
F#5 E5 F#5 E5 F#5 E5 F#5
Gtr. 6
8va
loco
P.S.
P.S.
steady gliss.
slack
G5 F#5 E5 D5 E5 F#5 E5 F#5 E5 F#5
tr
E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5
grad. bend

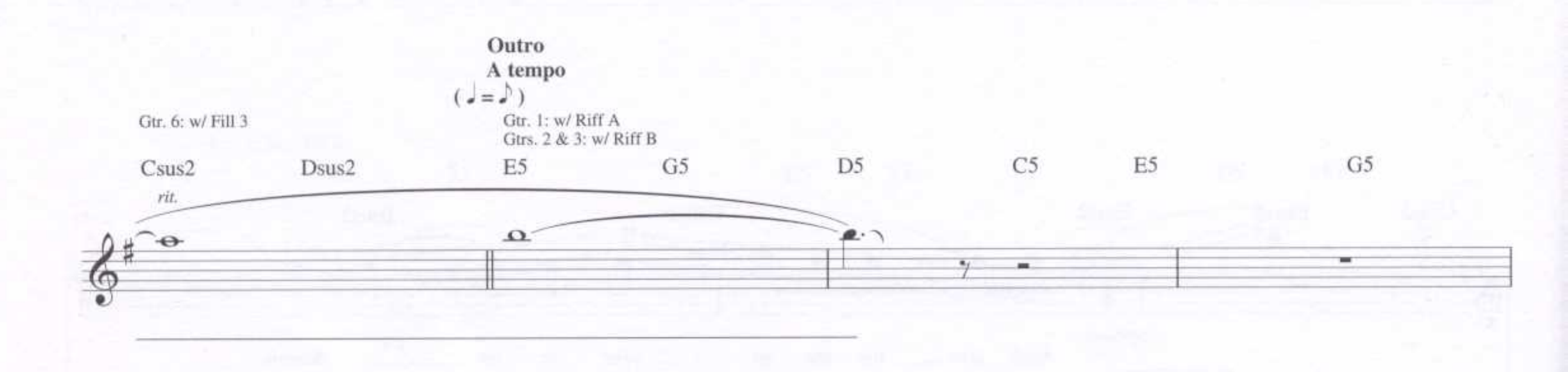
Bridge

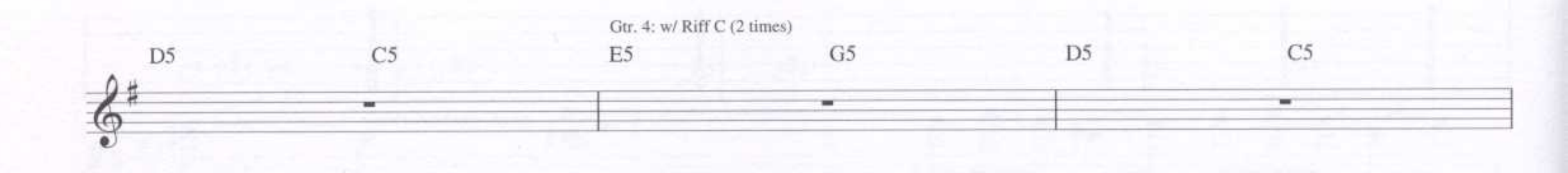

Gtr. 6 tacet
Esus2
Dsus2
Bsus2
Gtrs. 3 & 5
Rhy. Fig. 3
(cont. in notation)
God, give me the an - swer to my life.
Gtr. 6
Gtrs. 3 & 5
1 3/4
2
(17)


Csus2
Dsus2
Esus2
Dsus2
Bsus2
God, give me the an - swer to my dreams.


Gtrs. 3 & 5: w/ Rhy. Fig. 3
Csus2
Dsus2
Esus2
Dsus2
Bsus2
God, give me the an - swer to my prayers.
End Rhy. Fig. 3
Gtr. 6
w/ bar
w/ bar
w/ bar


Csus2
Dsus2
Esus2
Dsus2
Bsus2
God, give me the an - swer to my be - ing.
Fill 3
End Fill 3
w/ bar
w/ bar
w/ bar


Outro
A tempo
Gtr. 6: w/ Fill 3
Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Riff B
Csus2
Dsus2
E5
G5
D5
C5
E5
G5
rit.

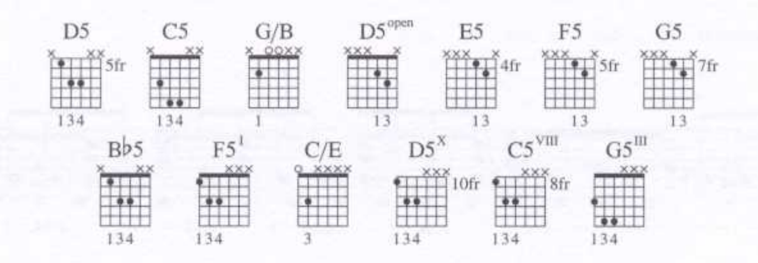

Gtr. 4: w/ Riff C (2 times)
D5
C5
E5
G5
D5
C5


E5
G5
D5
C5
Em open
Gtr. 1
Gtr. 2
rit.
let ring

from *The Number of the Beast*

The Number of the Beast

Words and Music by Steven Harris

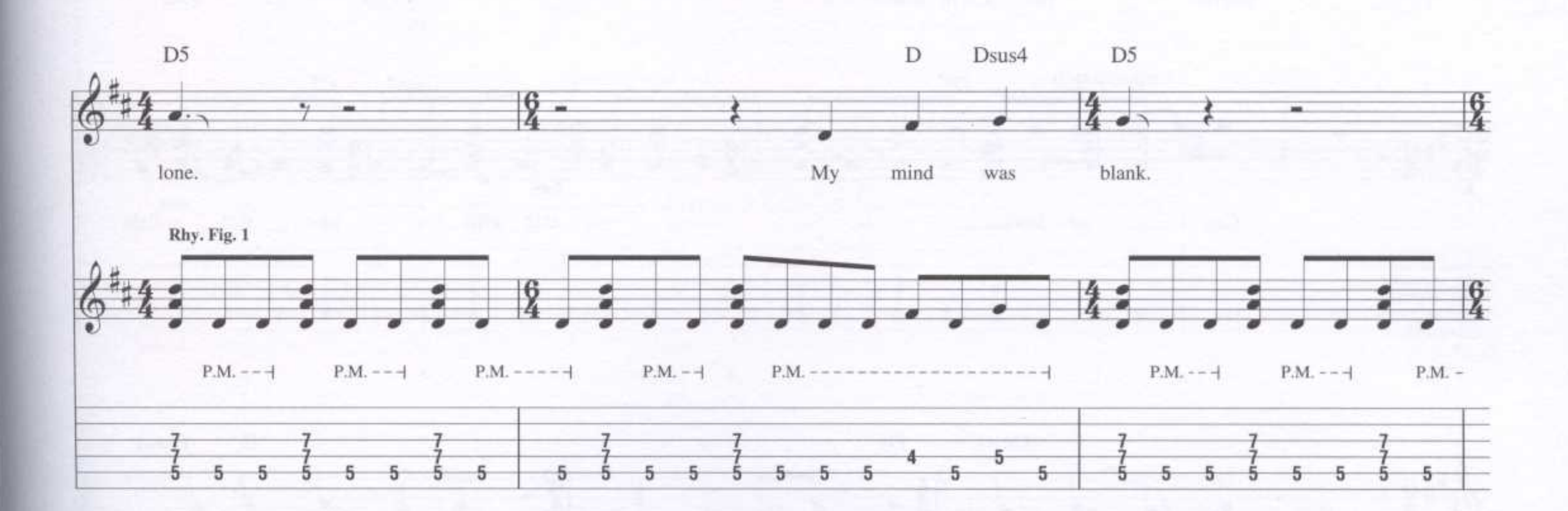


Spoken: *Woe to you, oh, Earth and Sea,*
For the Devil sends the beast with wrath,
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.

- Revelations Ch. 13 v. 8

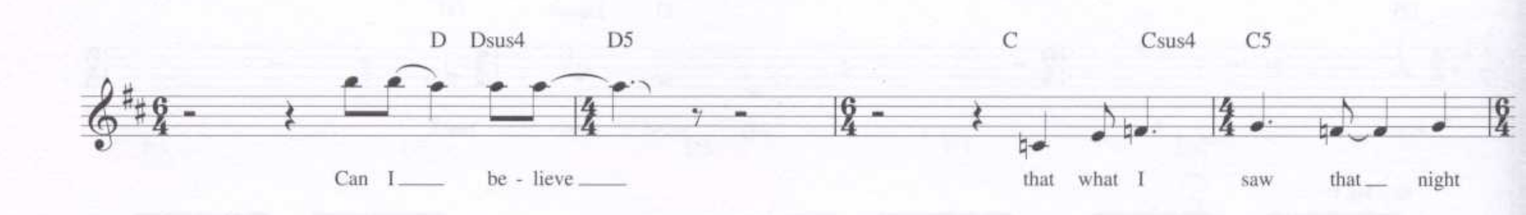


*Chord symbols reflect overall harmony.

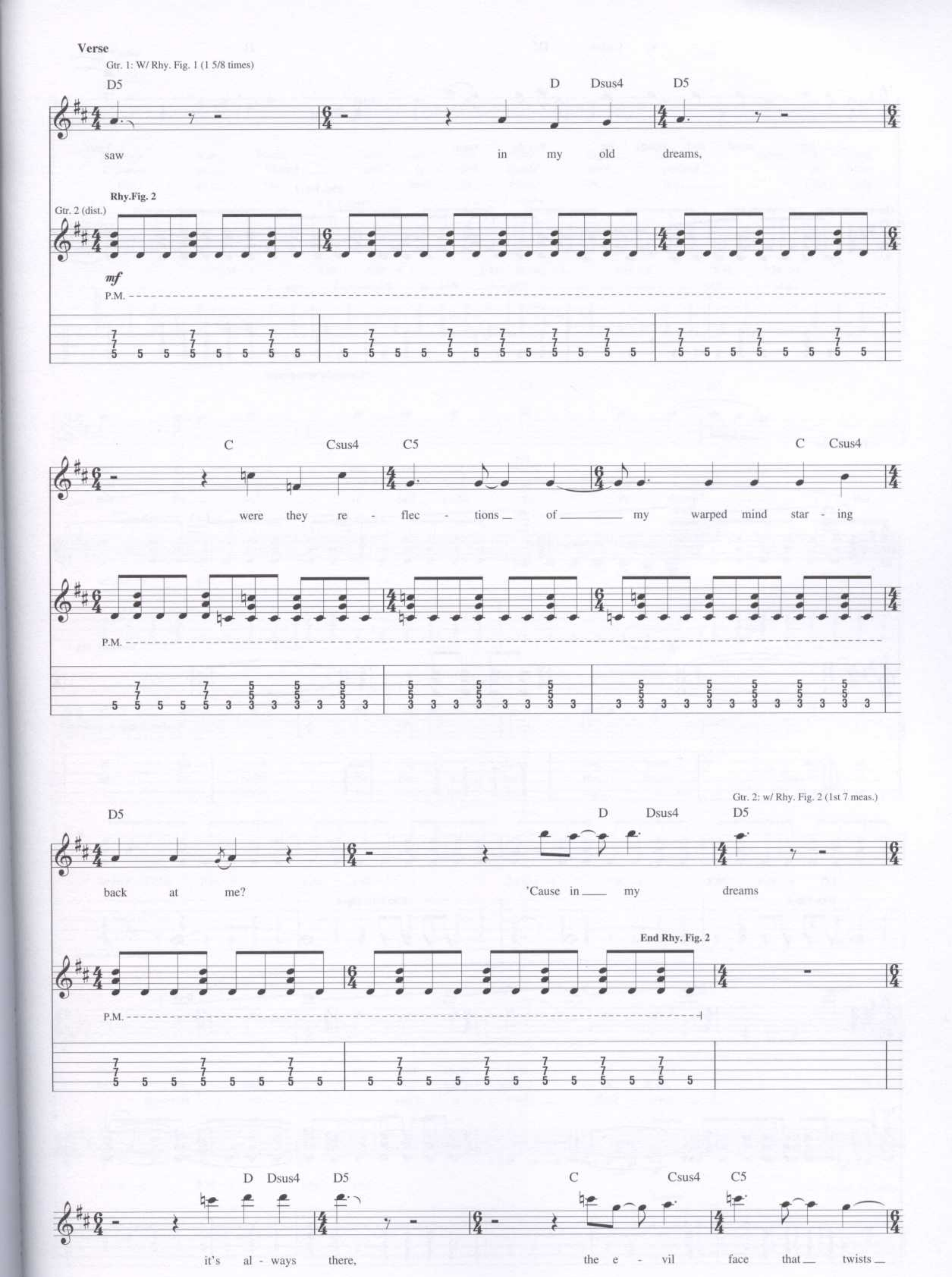



C Csus4 C5 C Csus4
I need - ed time to think, to get the mem - 'ries
P.M.


Gtr. 1: w/ Rhy. Fig. 1
D5 D Dsus4 D5
from my mind. What did I see?
End Rhy. Fig. 1
P.M.


D Dsus4 D5 C Csus4 C5
Can I be - lieve that what I saw that night

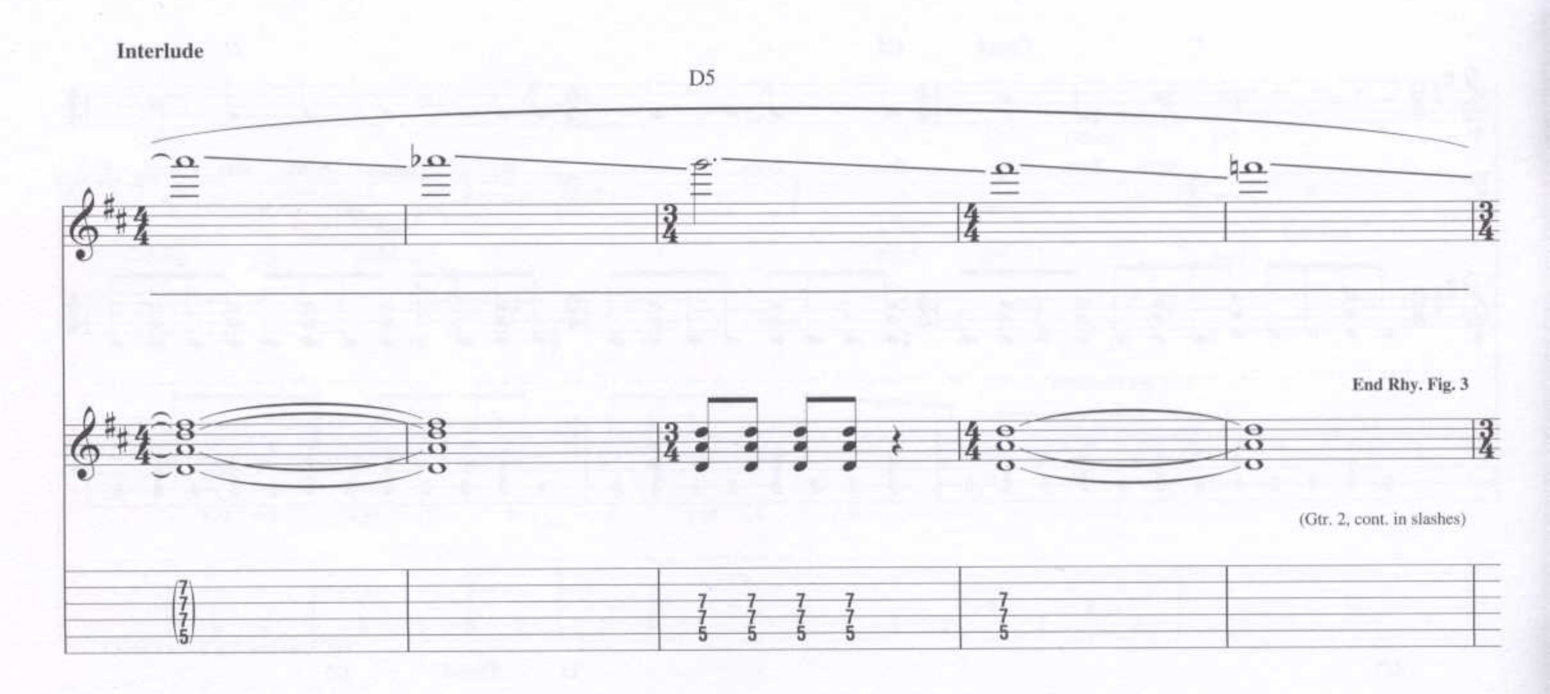

C Csus4 D5 D Dsus4
was real and not just fan - ta - sy?
2. Just what I

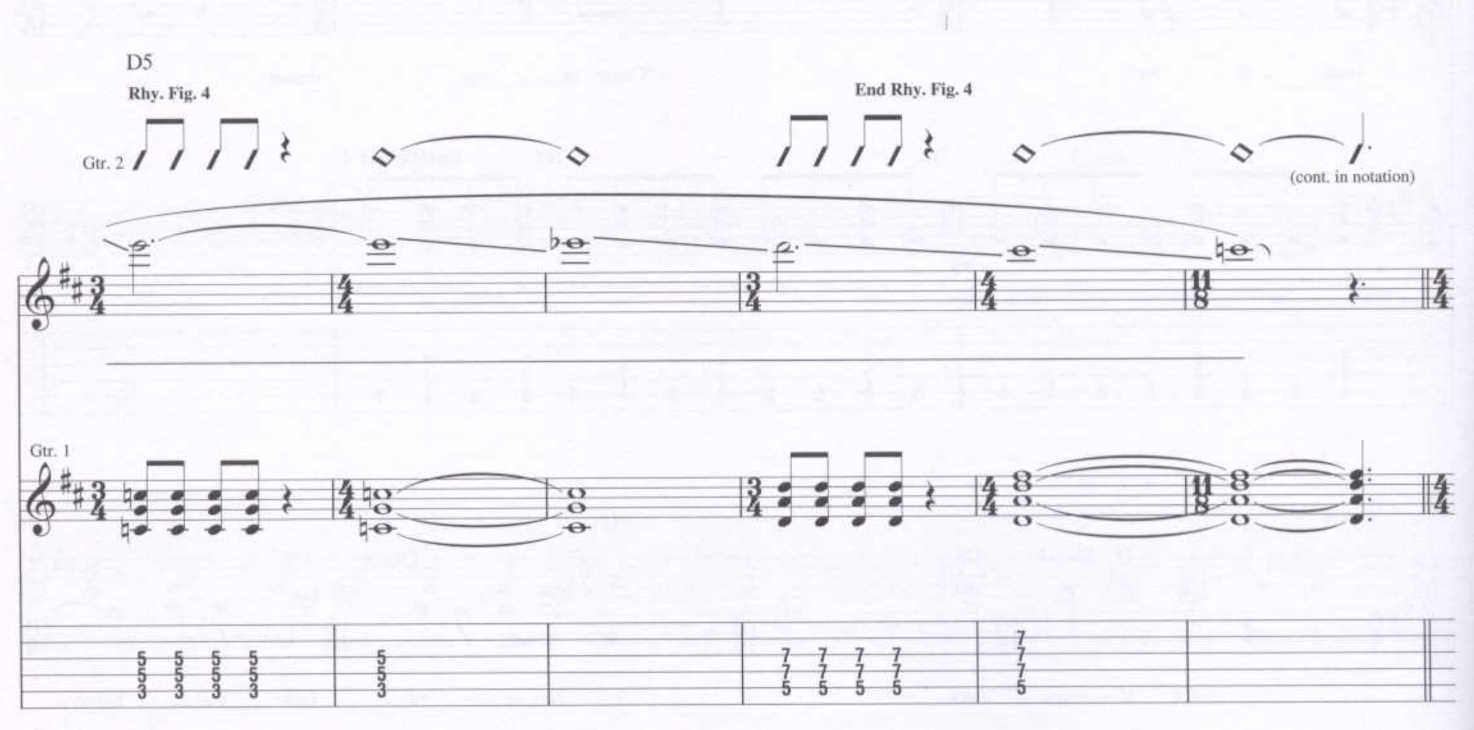


Verse
Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)
D5
D Dsus4 D5
saw in my old dreams,
Rhy.Fig. 2
Gtr. 2 (dist.)
mf
P.M.
C Csus4 C5 C Csus4
were they re - flec - tions of my warped mind star - ing
P.M.
D5 D Dsus4 D5
Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)
back at me? 'Cause in my dreams
End Rhy. Fig. 2
P.M.
D Dsus4 D5 C Csus4 C5
it's al - ways there, the e - vil face that twists


C Csus4 D5 D
my mind and brings me to de - spair.
Yeah!
Rhy. Fig. 3
*Gtrs. 1 & 2
Gtr. 1
P.M.
*Composite arrangement

Interlude

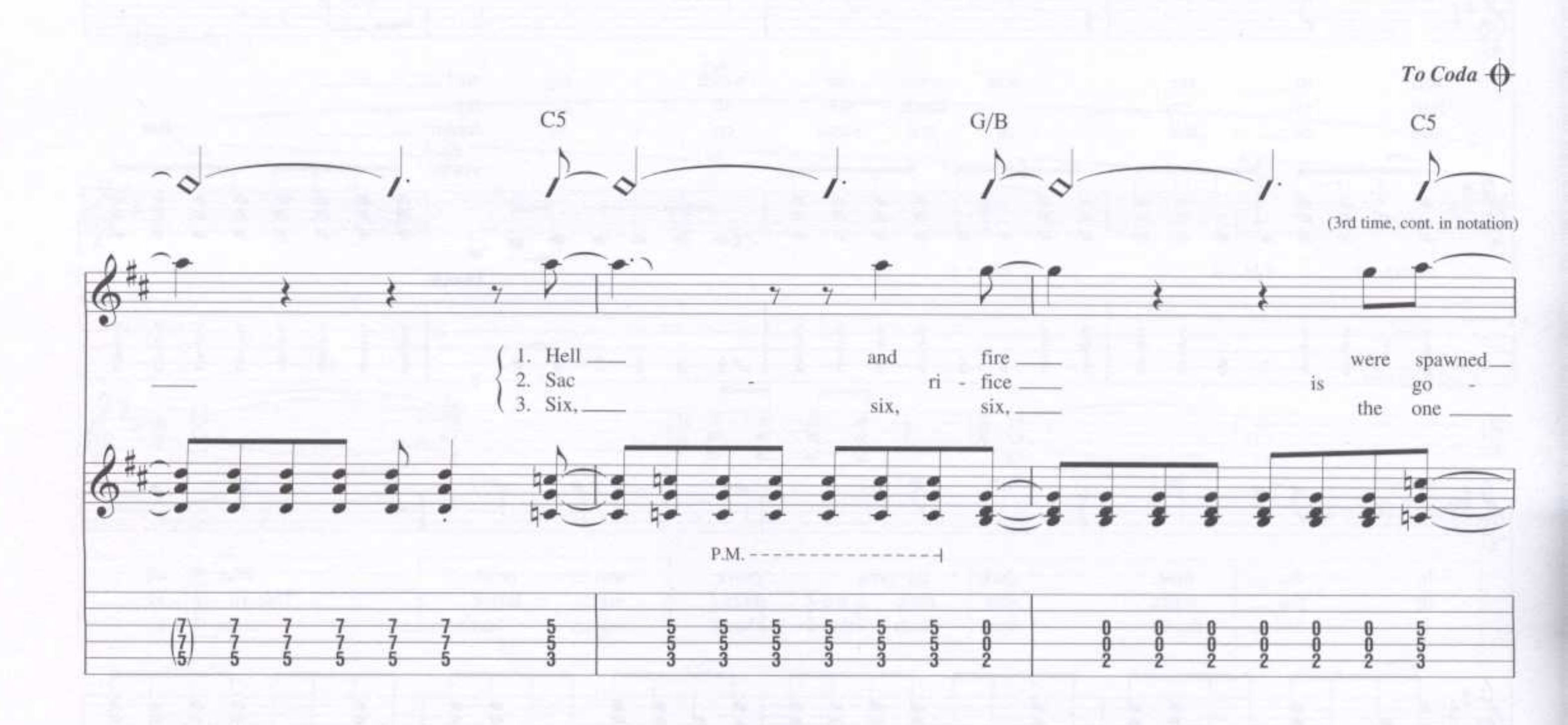

D5
End Rhy. Fig. 3
(Gtr. 2, cont. in slashes)


D5
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
(cont. in notation)
Gtr. 1


Verse
D5
3. Night was black, was no use hold - ing back 'cause I just
4. Torch - es blazed and sa - cred chants were praised as the
can't go on, I must in - form the law. Can they
Gtrs. 1 & 2
P.M.
let ring
C5
G
D5
had to see, was some - one watch - ing me?
start to cry, hands held to the sky.
still be real or just some cra - zy dream? But
In the mist, dark fig - ures move and twist. Was all
In the night, the fires are burn - ing bright. The rit - u - al
I feel drawn to - wards the chant - ing hordes, seem to
this for real or just some kind of hell?
has be - gun. Sa - tan's work is done. Six,
mes - mer - ize, can't a - void their eyes.
(Gtr. 1, cont. in slashes)


Chorus


G/B
C5
D5
Gtr. 1
six, six, the num - ber of the beast.
Gtr. 2
P.M.
P.M.

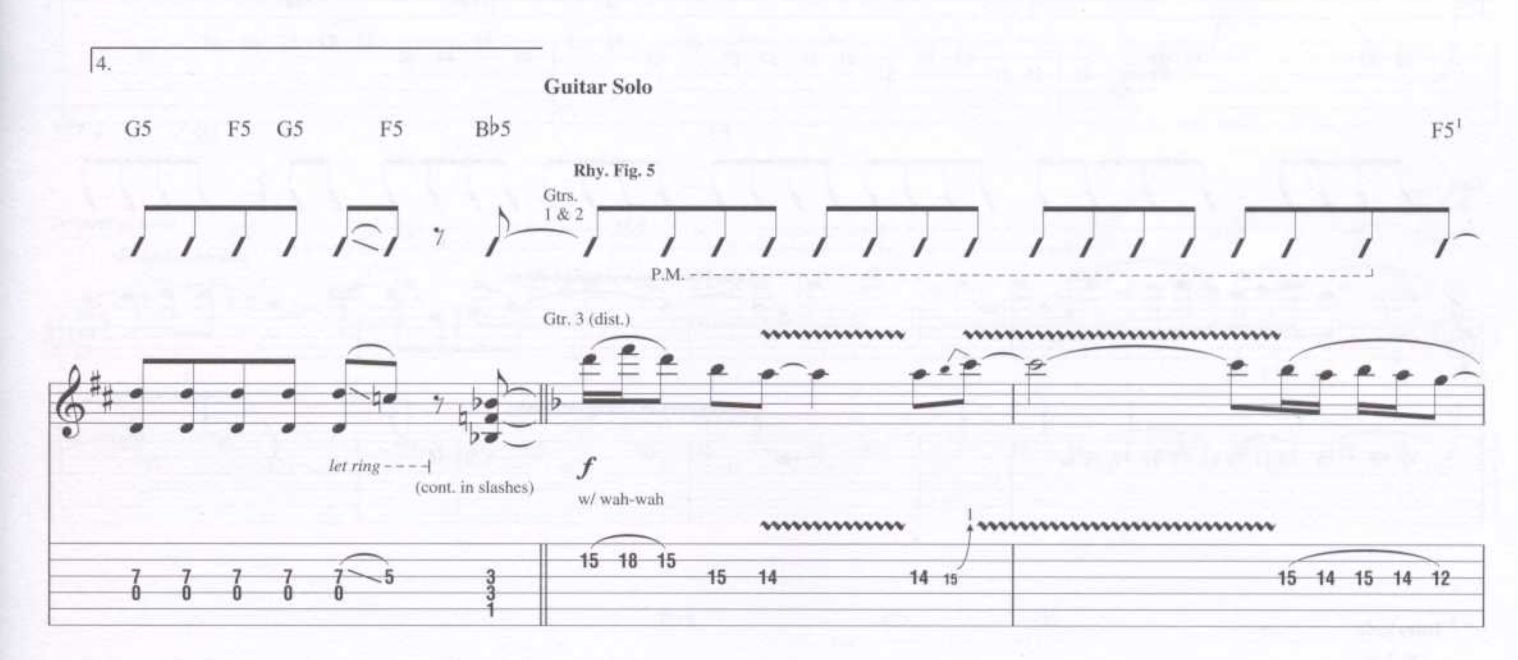

To Coda
C5
G/B
C5
(3rd time, cont. in notation)
1. Hell and fire were spawned
2. Sac - ri - fice is go -
3. Six, six, six, the one
P.M.

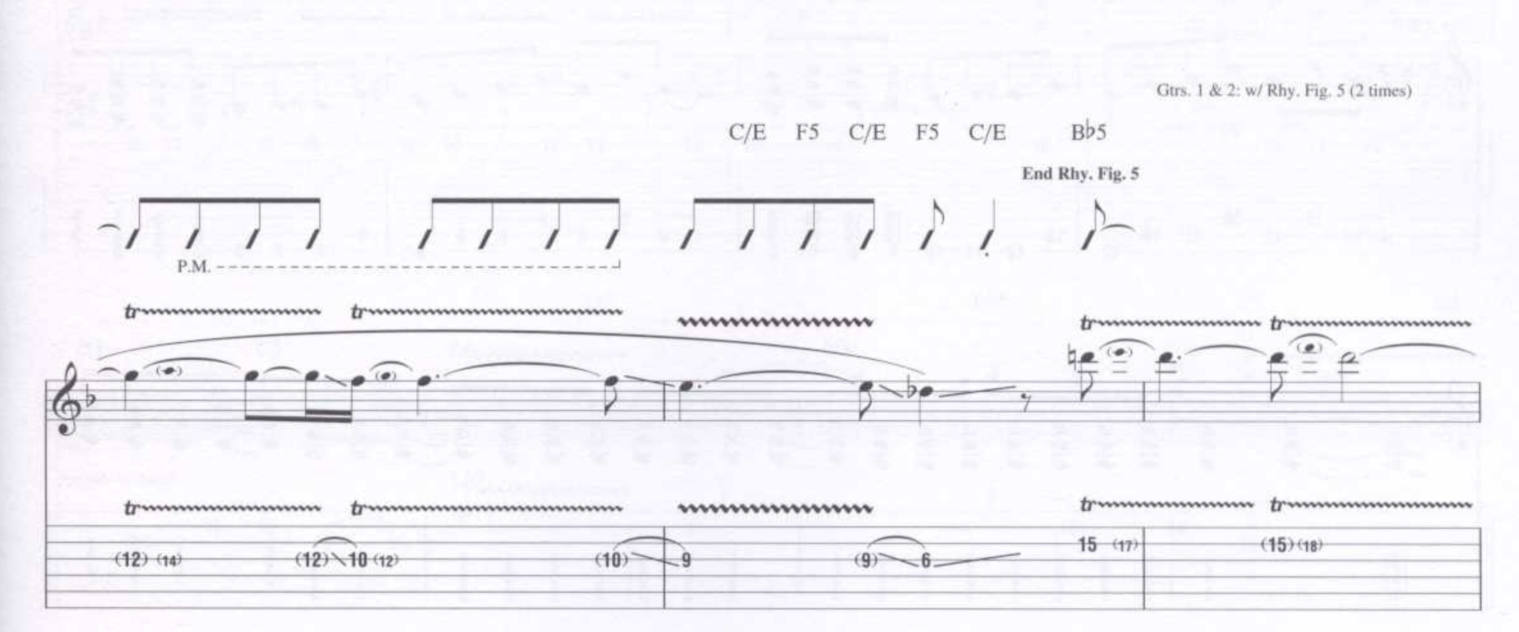

1.
2.
D5
D5 open
(cont. in notation)
to be re - leased.
- ing on to - night.
Gtrs. 1 & 2
P.M.
P.M.
P.M.


1., 2., 3.


Interlude
D5 open
E5
D5 open
E5
F5
E5
F5
G5
F5
G5
F5 G5
F5
let ring
let ring
let ring
*Voc. tacet on repeats.


4.


Guitar Solo
G5
F5 G5
F5
B♭5
F5[1]
Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
Gtr. 3 (dist.)
let ring
(cont. in slashes)
w/ wah-wah


Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)
C/E F5 C/E F5 C/E B♭5
End Rhy. Fig. 5
P.M.



F5
C/E F5 C/E F5 C/E
B♭5
grad. bend
F5[1]
D5[X]
C5[VIII]
Gtrs. 1 & 2
P.M.
8va
(cont. in notation)
Interlude
Gtr. 3 tacet
N.C.
C
B♭5 N.C.
G5
F5
G5
A5
C5
D5
(cont. in slashes)

Guitar Solo

Rhy. Fig. 6

F5[I] G5[III] B♭5 C5 D5

End Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 4 (dist.)

f

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

F5 G5 B♭5

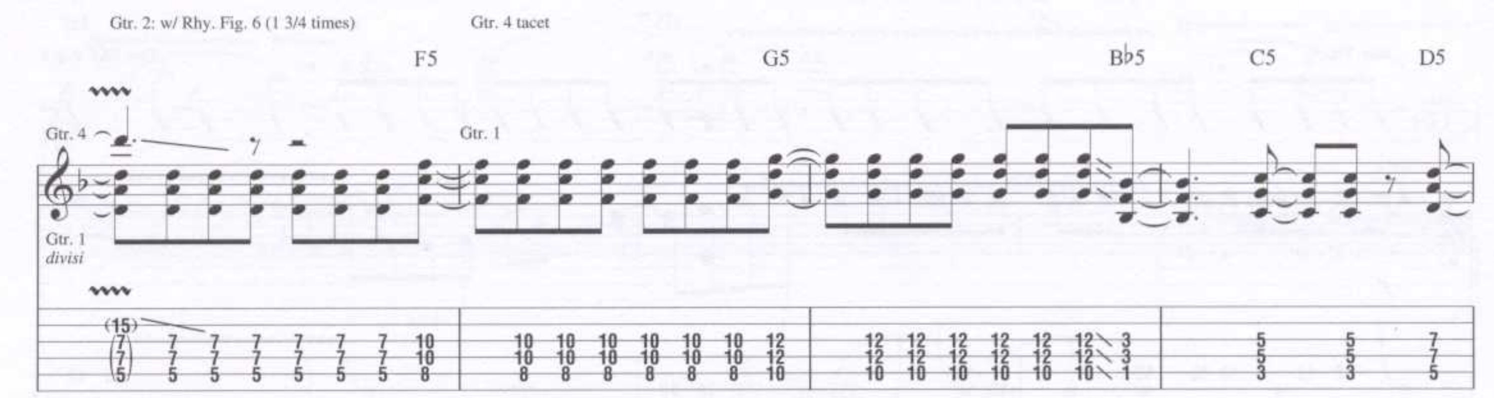
C5 D5 F5 G5

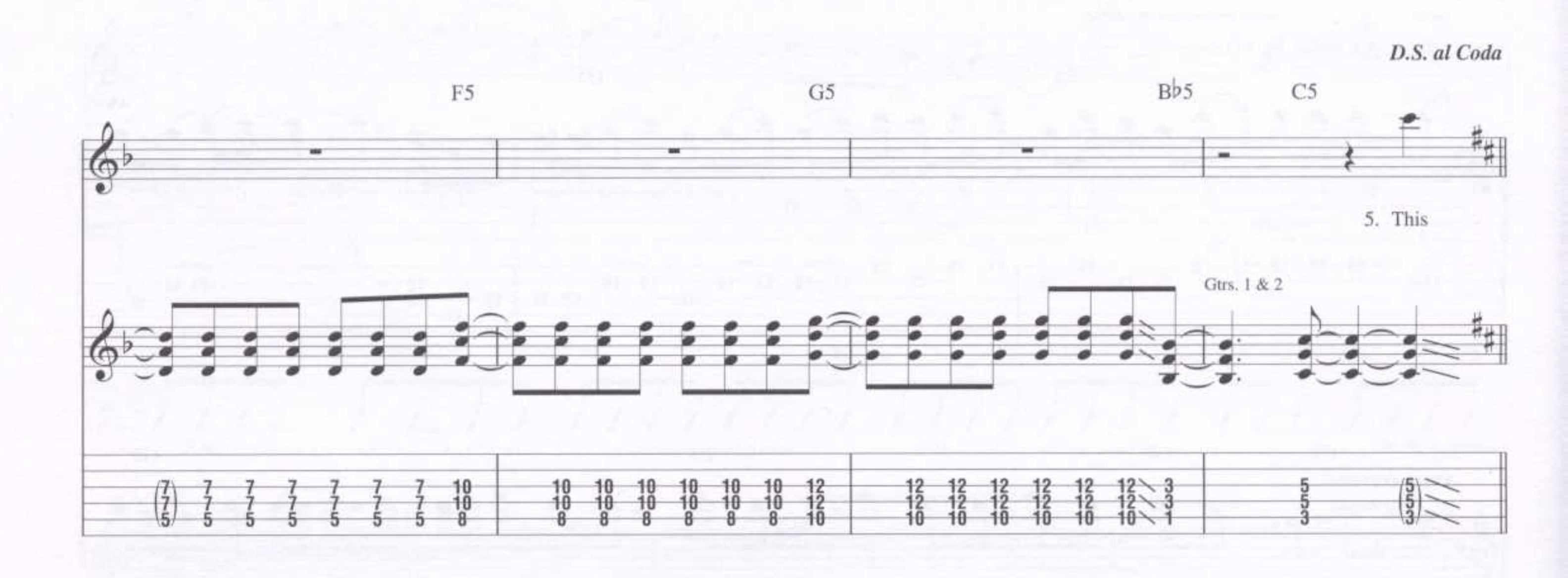
B♭5 C5 D5 F5

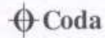




Interlude



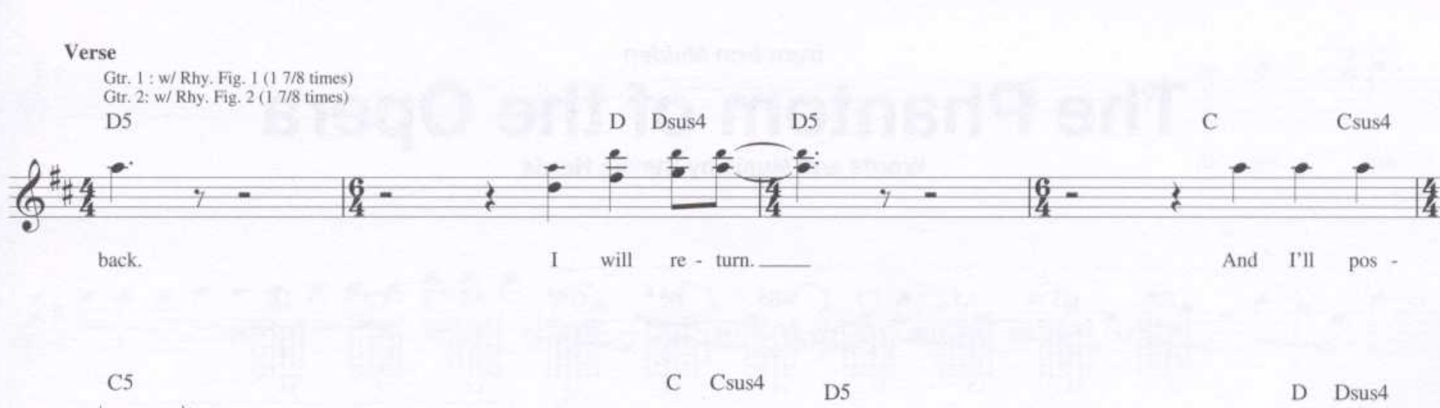


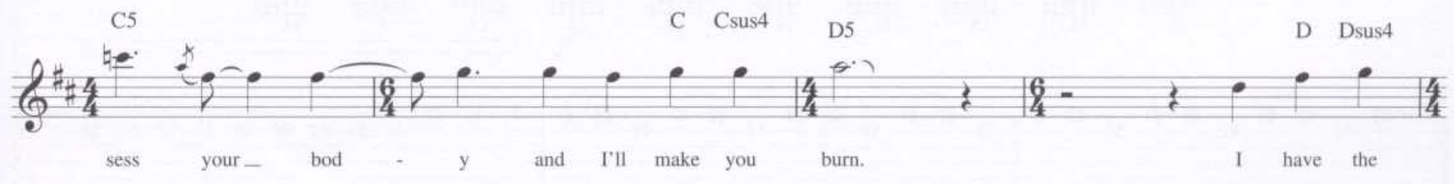


Coda



Verse

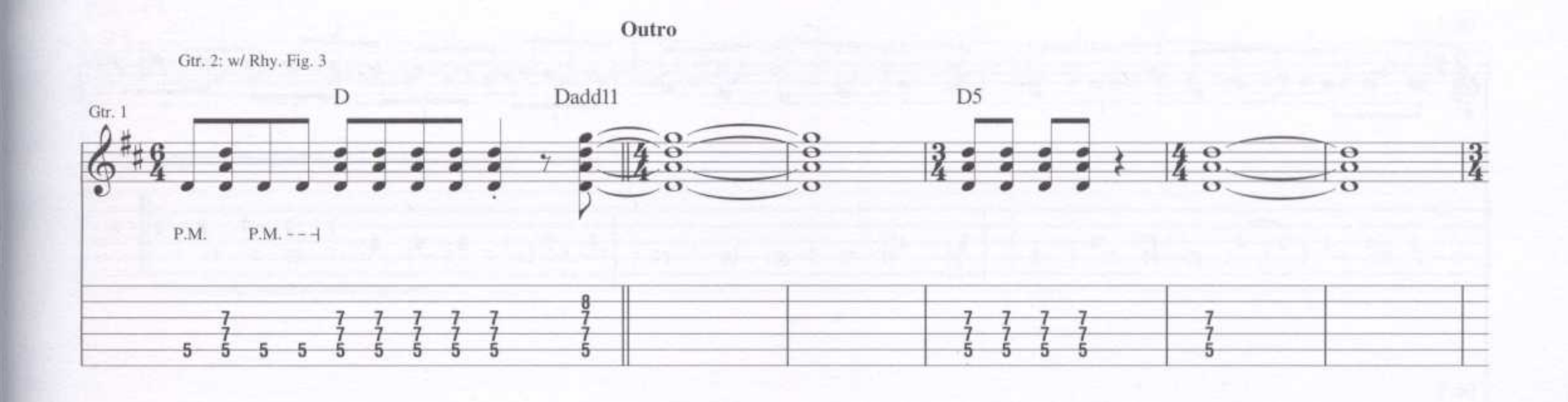

Gtr. 1 : w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)
D5
D Dsus4
D5
C
Csus4
back.
I will re - turn.
And I'll pos -


C5
C Csus4
D5
D Dsus4
sess your bod - y and I'll make you burn.
I have the


D5
D Dsus4
D5
C
Csus4
fire.
I have the force.
I have the


C5
C Csus4
D5
pow - er to make my e - vil take its course.

Outro

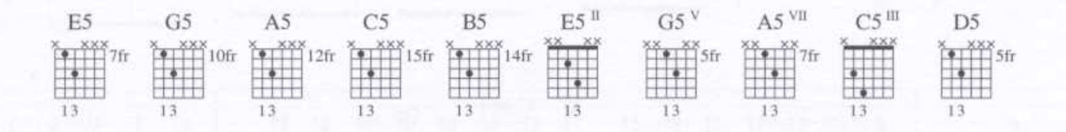

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 1
D
Dadd11
D5
P.M.
P.M.


Gtr. 2: w/ Rhy. Fig. 4
C6sus2
D5
Gtrs. 1 & 2
C5 D5
N.C.

from *Iron Maiden*

The Phantom of the Opera

Words and Music by Steven Harris







All right, yeah!

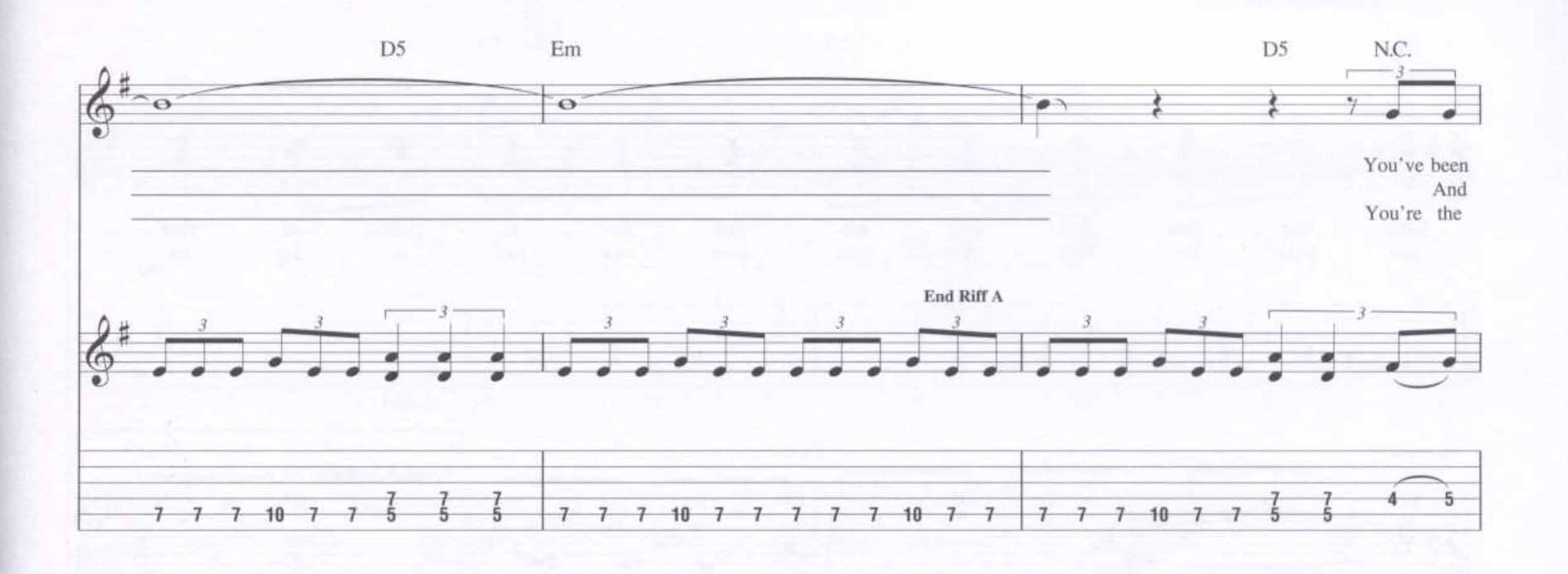


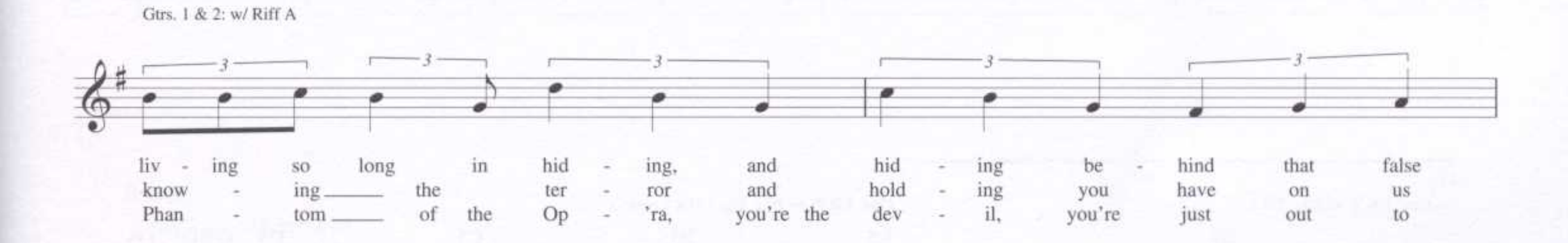
*Chord symbols reflect overall harmony.

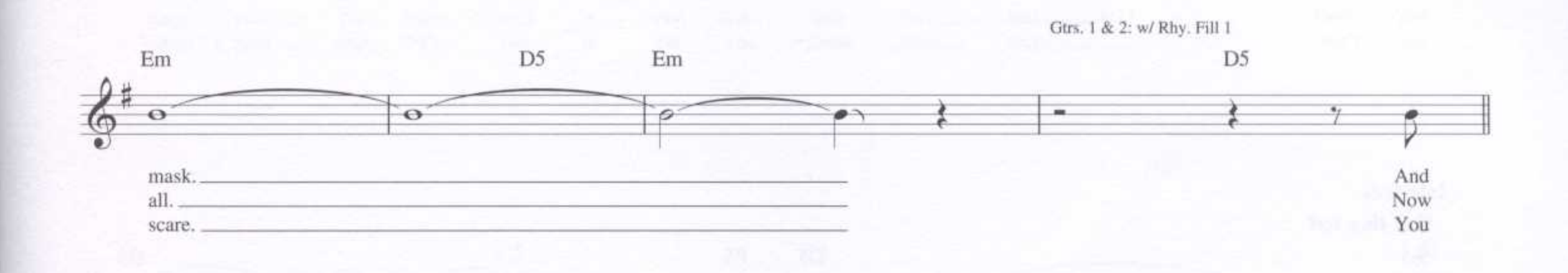




3rd time, Gtr. 4: w/ Fill 4
E5
B5
C5
D5
G5/D
D5
Em
Rhy. Fig. 1
Gtrs. 1 & 2
D5
Em
End Rhy. Fig. 1
1.
Rhy. Fill 1
D5
End Rhy. Fill 1
2.
D5
N.C.
Verse
N.C.
1. I've been liv - ing so long for you, now you
stand - ing in the wings there, you
3. I'm run - ning and hid - ing, in
Rhy. Fill 2
End Rhy. Fill 2
Riff A
Em
won't get a - way from my grasp.
wait for the cur - tain to fall.
my dreams you're al - ways there.
Fill 4
Gtr. 4

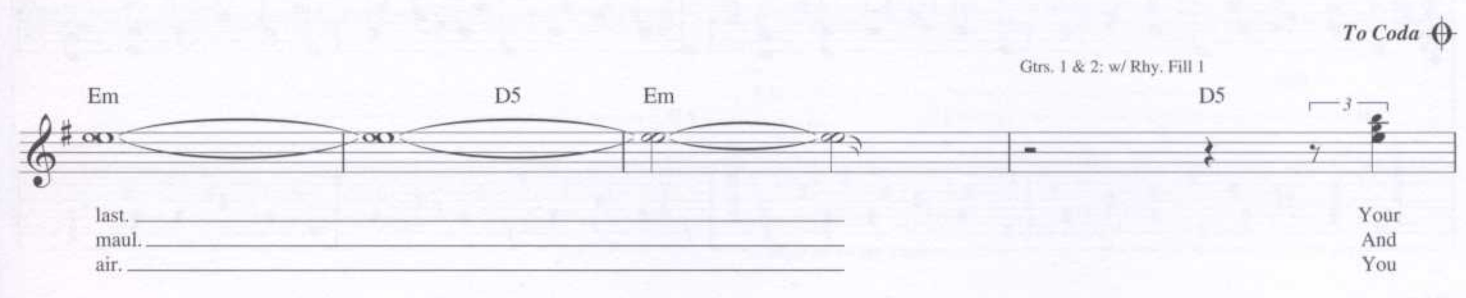

D5
Em
D5
N.C.
You've been
And
You're the
End Riff A
7 7 7 10 7 7 7 5 7 5 7 5
7 7 7 10 7 7 7 7 7 10 7 7
7 7 7 10 7 7 7 5 7 5 4 5

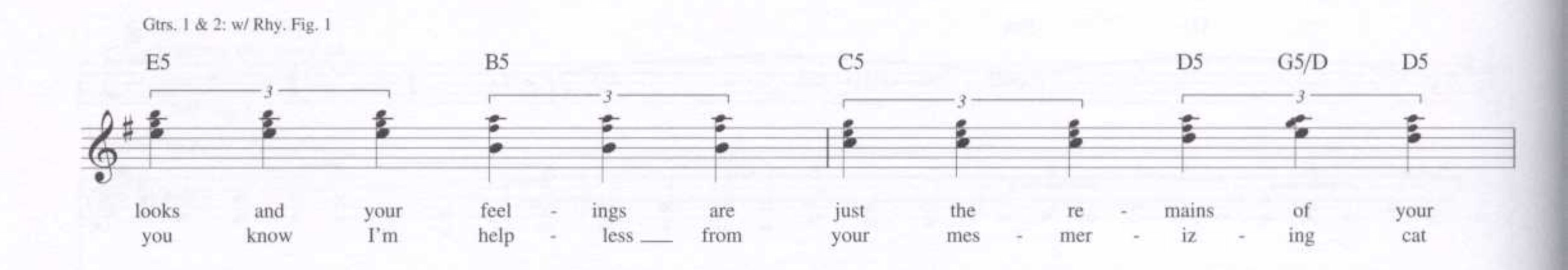

Gtrs. 1 & 2: w/ Riff A
liv - ing so long in hid - ing, and hid - ing be - hind that false
know - ing the ter - ror and hold - ing you have on us
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to


Gtrs. 1 & 2: w/ Rhy. Fill 1
Em
D5
Em
D5
mask.
all.
scare.
And
Now
You

Chorus


Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
B5
C5
D5
G5/D
D5
you know and I know that you ain't got that long to
I know that you're gon - na scratch me and maim me and
dam - aged my mind and my soul, it just floats through the


To Coda
Gtrs. 1 & 2: w/ Rhy. Fill 1
Em
D5
Em
D5
last.
maul.
air.
Your
And
You







Interlude

Half-time feel

E5 D5 E5 D5

Riff B

Gtr. 1

8va loco

P.H.

P.M.

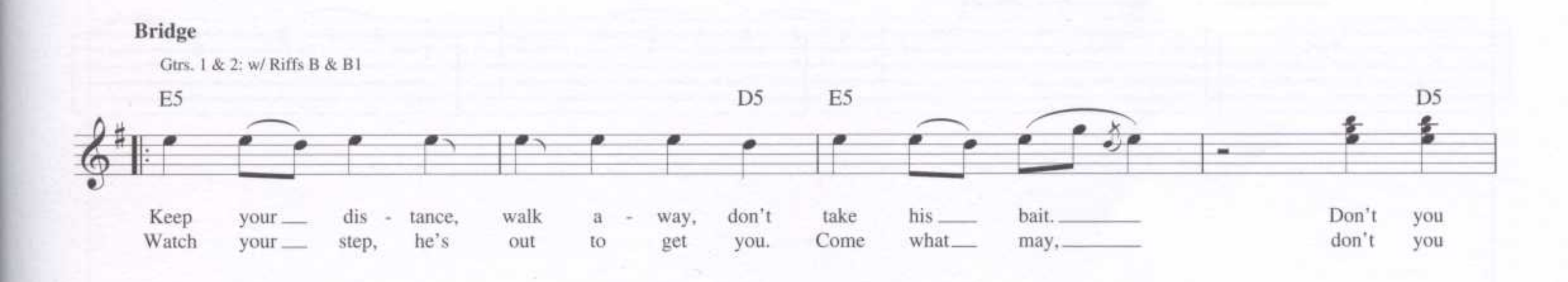
Pitch: B

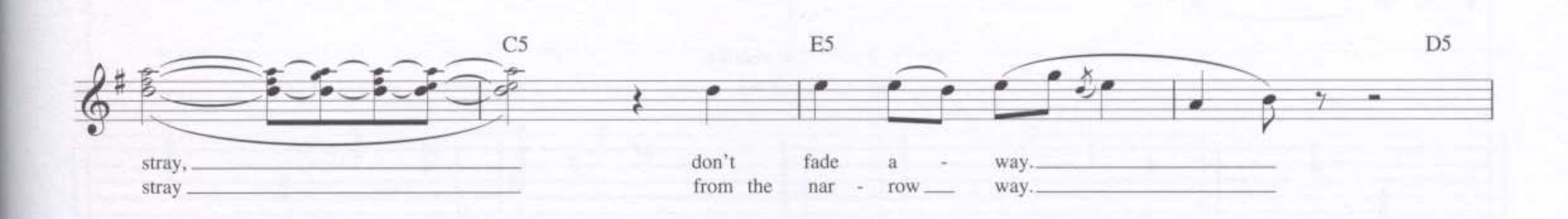
Riff B1

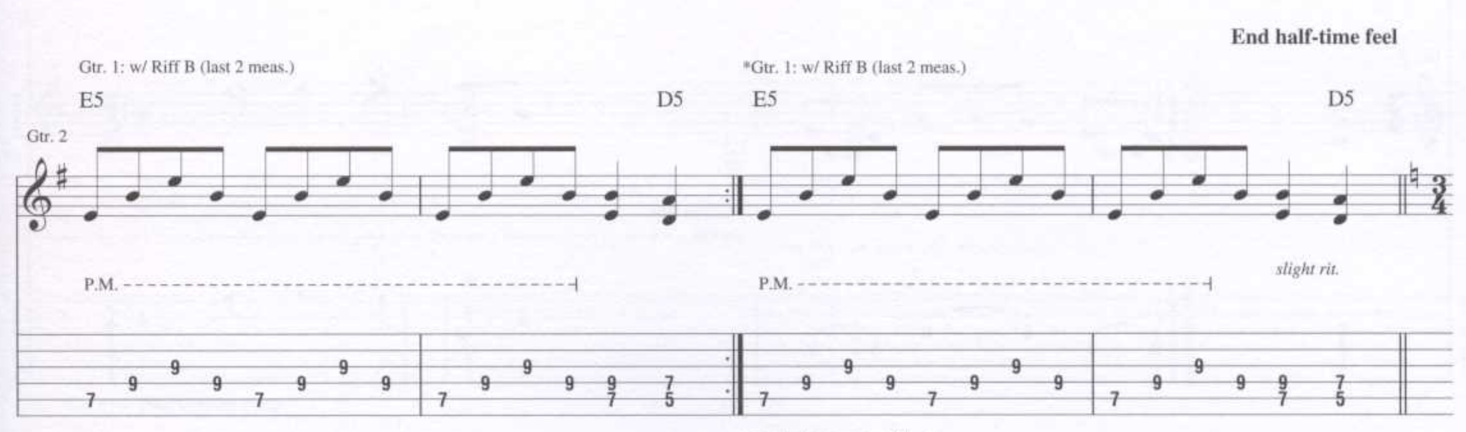
Gtr. 2

P.M.


C5
E5
D5
End Riff B
8va
loco
P.H.
P.M.
Pitch: D
G
B
End Riff B1

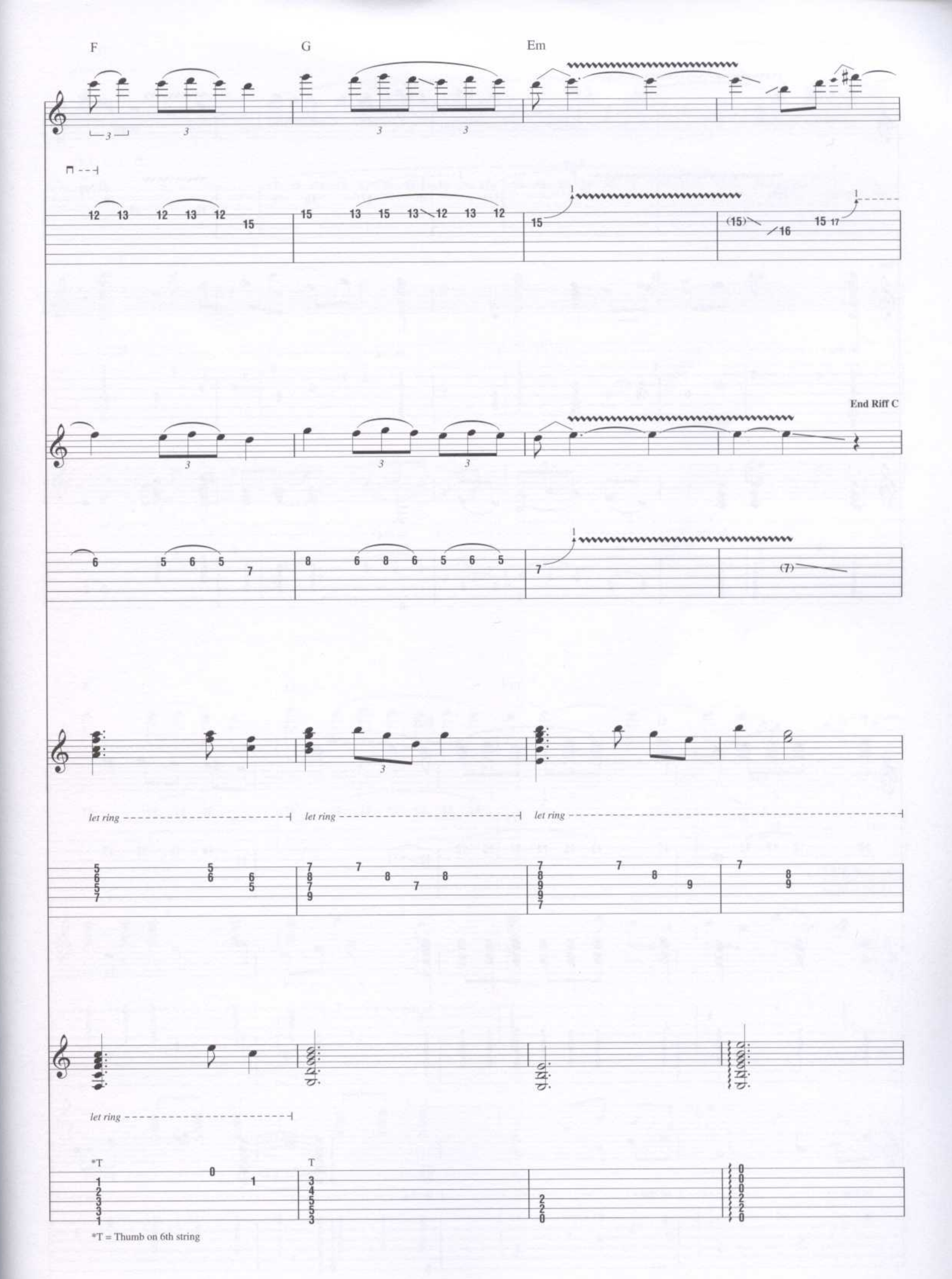

Bridge
Gtrs. 1 & 2: w/ Riffs B & B1
E5
D5
Keep your dis - tance, walk a - way, don't take his bait.
Don't you
Watch your step, he's out to get you. Come what may,
don't you


C5
E5
D5
stray, don't fade a - way.
stray from the nar - row way.


End half-time feel
Gtr. 1: w/ Riff B (last 2 meas.)
*Gtr. 1: w/ Riff B (last 2 meas.)
E5
D5
Gtr. 2
P.M.
slight rit.
*w/ slight rit. on last 2 beats.



Guitar Solo
Slower ♩ = 164
C5
Em
Gtr. 3 (dist.)
mf
rake
Riff C
Gtr. 4 (dist.)
mf
Gtr. 1
w/ clean tone
let ring
Gtr. 2
w/ clean tone
let ring


F
G
Em
End Riff C
let ring
let ring
let ring
let ring
*T = Thumb on 6th string

Gtr. 4: w/ Riff C (2 1/2 times)

C

Em

Gtr. 3

Gtr. 1

let ring

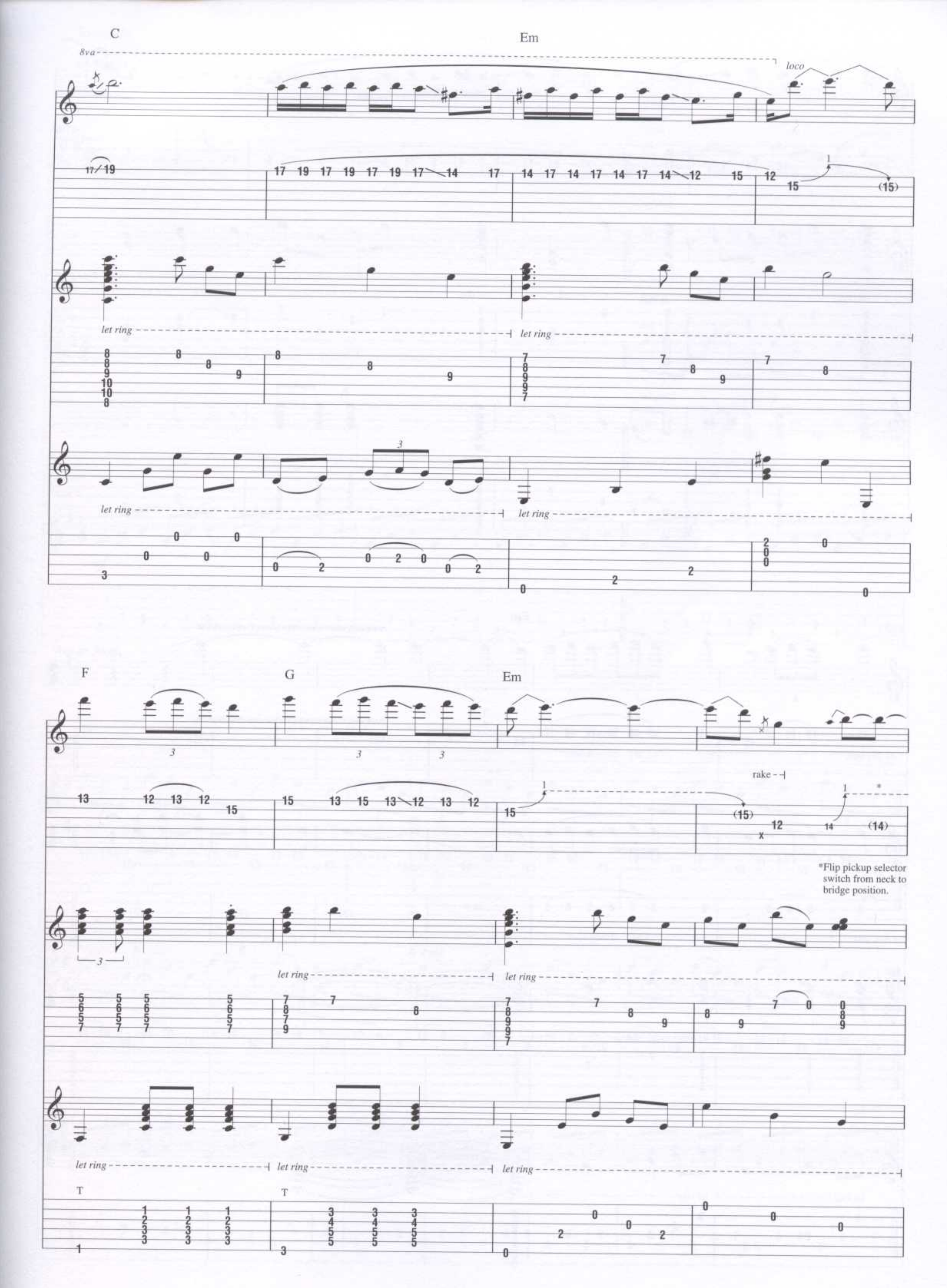
let ring

Gtr. 2

let ring

let ring





C
Em
8va
loco
let ring
F
G
Em
rake
*Flip pickup selector switch from neck to bridge position.

C

Em

let ring

let ring

let ring

let ring

F

G

Em

Gtr. 3

Gtr. 4

8va

fdbk.

Pitch: B

B

A

Gtr. 1

let ring

Gtr. 2

let ring

let ring

Interlude

Slower ♩ = 141 (♫ = ♩♪)

Gtrs. 3 & 4 tacet

Em

Gtr. 2

Riff D1

8va

w/ dist.

19 15 17 19 15 17 19 15 17 19 15 17

Gtr. 1

Riff D

8va

w/ dist.

15 12 12 15 12 12 15 12 12 15 12 12\10

*Gtr. 5

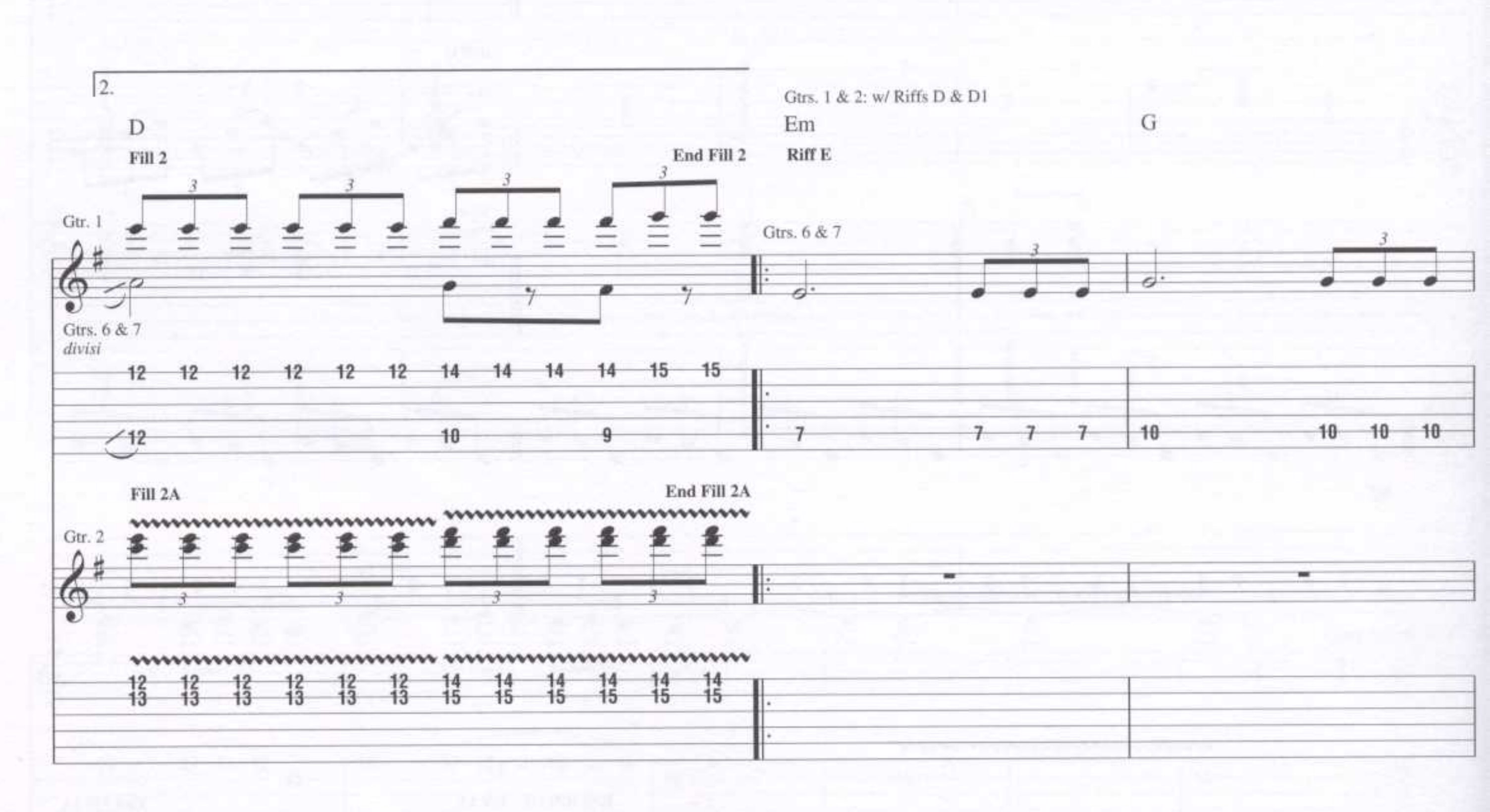
mf

7 7 9 7 7 9 7 7 9 7 7 9 | 7 7 9 7 7 9 7 7 9 7 7 9 | 7 7 9 7 7 9 7 7 9 7 7 9

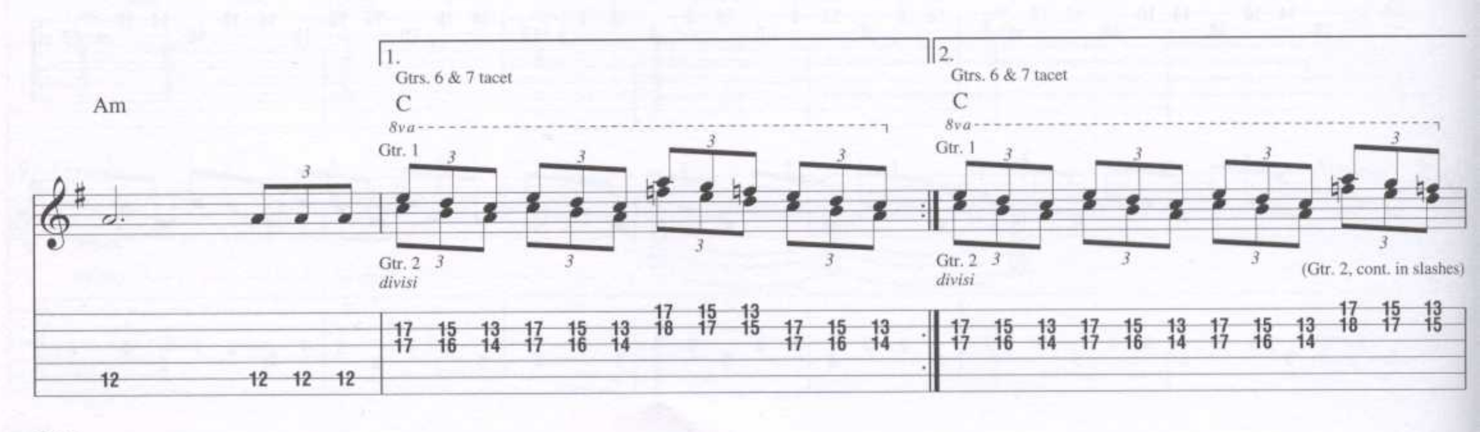
*Bass arr. for gtr.



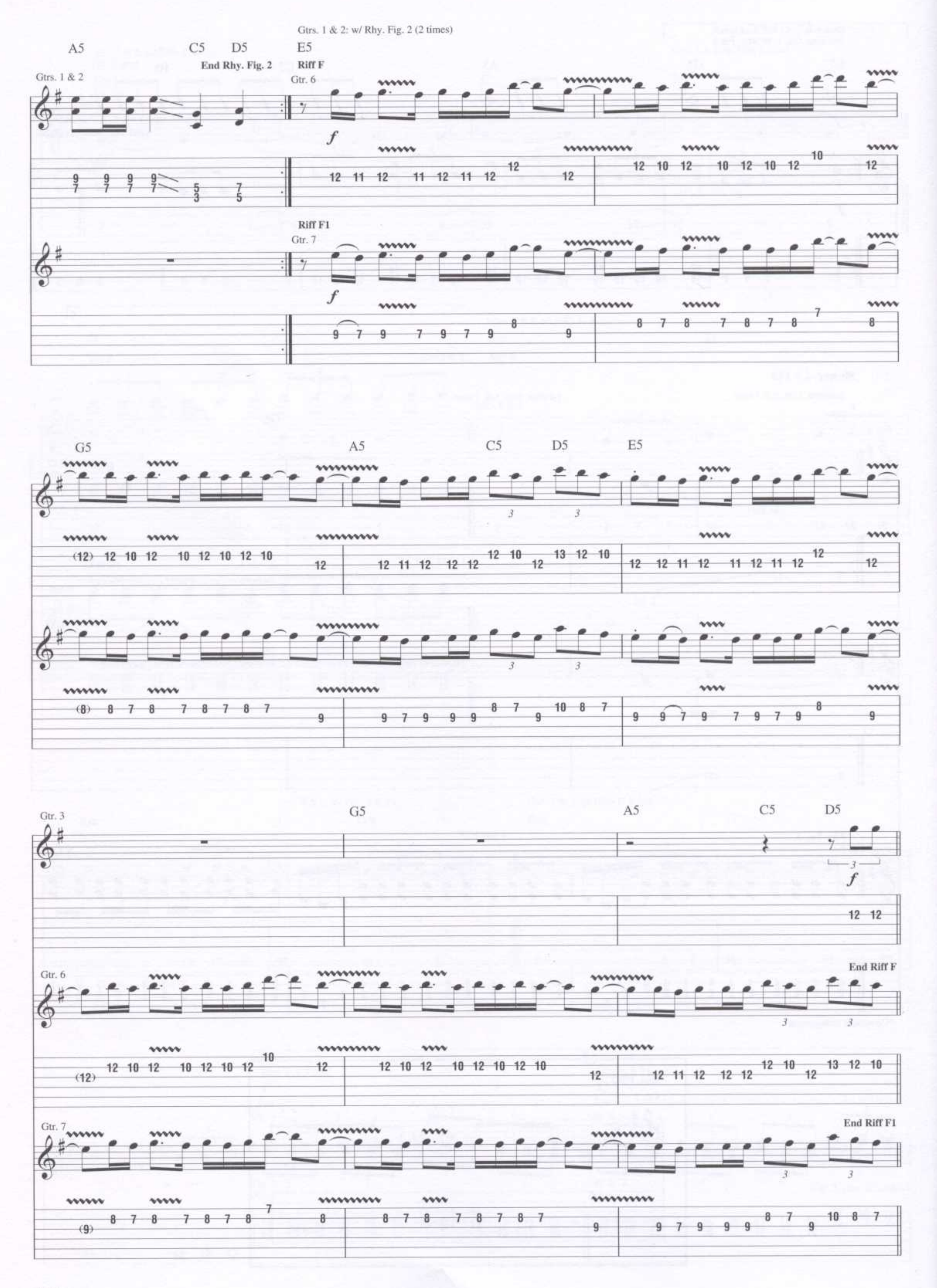

1.
Gtrs. 1 & 2: w/ Riffs D & D1
Gtr. 5 tacet
Gtrs. 1 & 2: w/ Fills 1 & 1A
Em
D
C
D
Gtrs. 6 & 7 (dist.)
mf


2.
D
Fill 2
End Fill 2
Gtrs. 1 & 2: w/ Riffs D & D1
Em
Riff E
G
Gtr. 1
Gtrs. 6 & 7
Gtrs. 6 & 7
divisi
Fill 2A
End Fill 2A
Gtr. 2


Am
Gtrs. 6 & 7
Gtrs. 1 & 2: w/ Fills 2 & 2A
C
Bm
End Riff E
Gtrs. 1 & 2: w/ Riffs D & D1
Em
G

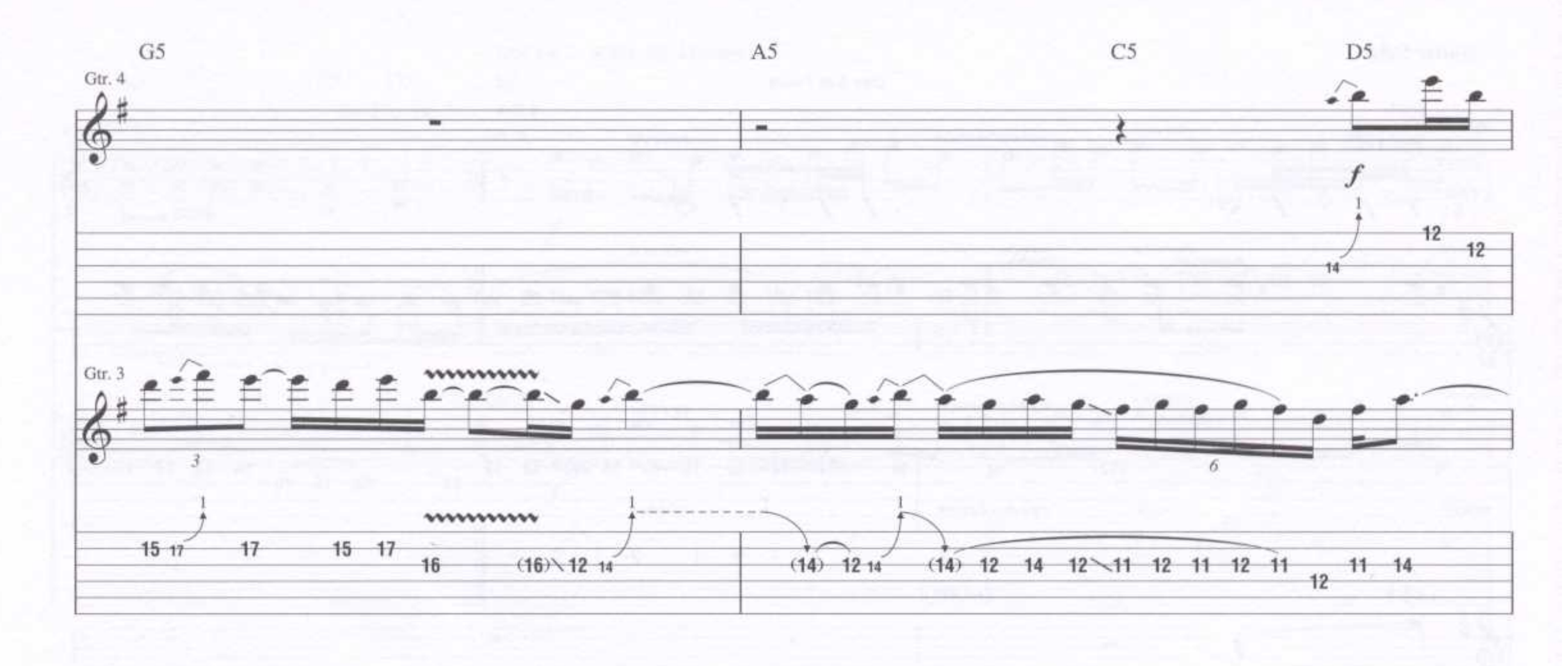

Am
1.
Gtrs. 6 & 7 tacet
C
8va
Gtr. 1
Gtr. 2
divisi
2.
Gtrs. 6 & 7 tacet
C
8va
Gtr. 1
Gtr. 2
divisi
(Gtr. 2, cont. in slashes)


Gtrs. 6 & 7: w/ Riff E (2 times)
2nd time, Gtr. 1: w/ Rhy. Fill 3
E5
G5
A5
C5
B5
Gtr. 2
(2nd time, cont. in notation)
Gtr. 1
Slower ♩ = 110
2nd time, Gtrs. 6 & 7 tacet
1st time, Gtrs. 6 & 7 tacet
Gtr. 6
w/ bar
- 2 1/2
Gtr. 7
- 1
Rhy. Fig. 2
*Gtrs. 1 & 2
*Composite arrangement
Rhy. Fill 3

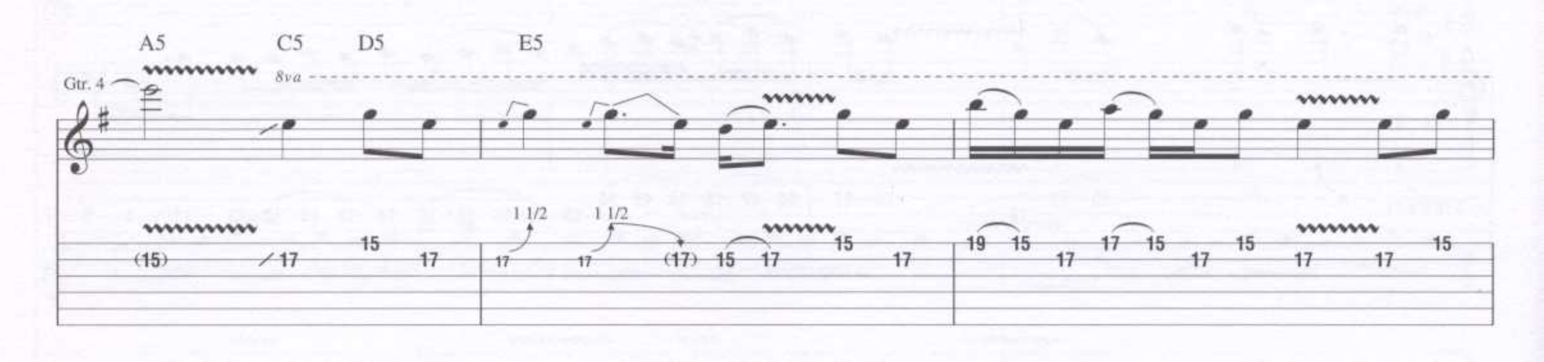

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5
C5
D5
E5
End Rhy. Fig. 2
Riff F
Gtrs. 1 & 2
Gtr. 6
Riff F1
Gtr. 7
G5
A5
C5
D5
E5
Gtr. 3
G5
A5
C5
D5
Gtr. 6
End Riff F
Gtr. 7
End Riff F1



Guitar Solo
Gtrs. 6 & 7 tacet
E5II
Rhy. Fig. 3
Gtrs. 1 & 2
Fill 3
End Fill 3
Fill 3A
End Fill 3A
G5V
A5VII
C5III
D5
End Rhy. Fig. 3
Gtr. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
E5


G5
A5
C5
D5
Gtr. 4
Gtr. 3


Gtr. 3 tacet
E5
G5
grad. pull up bar
w/ bar


A5
C5
D5
E5
Gtr. 4
8va


G5
A5
C5
D5
8va

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 4 tacet

E5 G5 A5 C5 D5

8va

(17)

E5 G5 A5 C5 D5





from *Piece of Mind*

Revelations

Words and Music by Bruce Dickinson



*Composite arrangement

**Chord symbols reflect implied harmony.





G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die. The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb us, the swords of scorn di - vide. Take not thy thun - der from us, but

Interlude

Gtrs. 1 & 2 tacet

G5 Am Fsus2 C Csus2 Csus2/B

take a - way our pride.

Gtr. 3 (elec.)

w/ dist.

mf

Gtr. 4 (elec.)

divisi

mf

w/ dist.

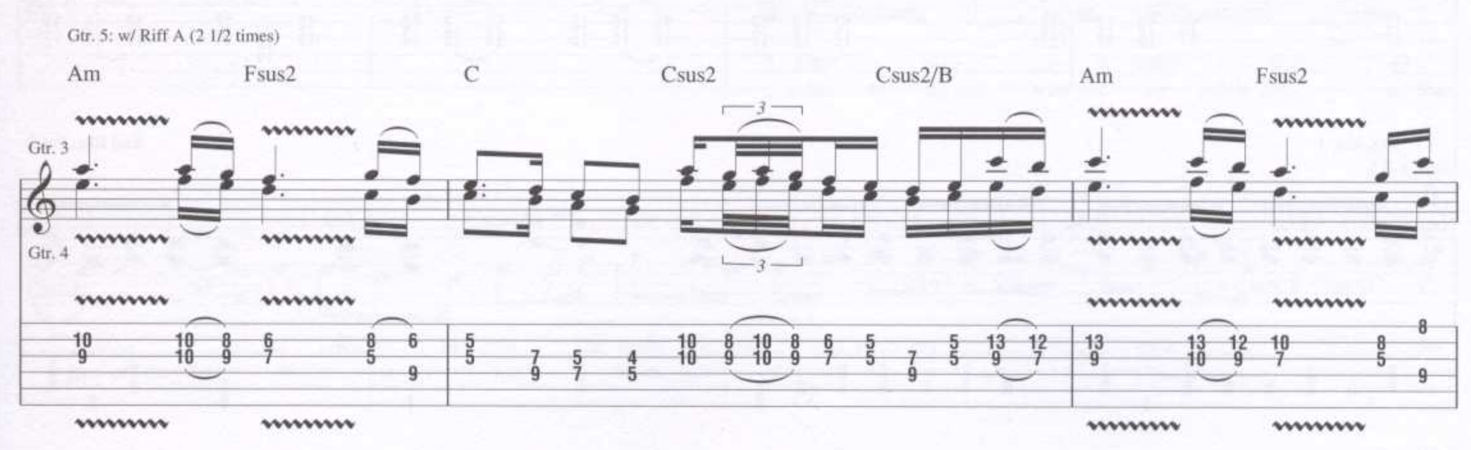
Rhy. Fill 1 **End Rhy. Fill 1** **Riff A** **End Riff A**

Gtrs. 1 & 2

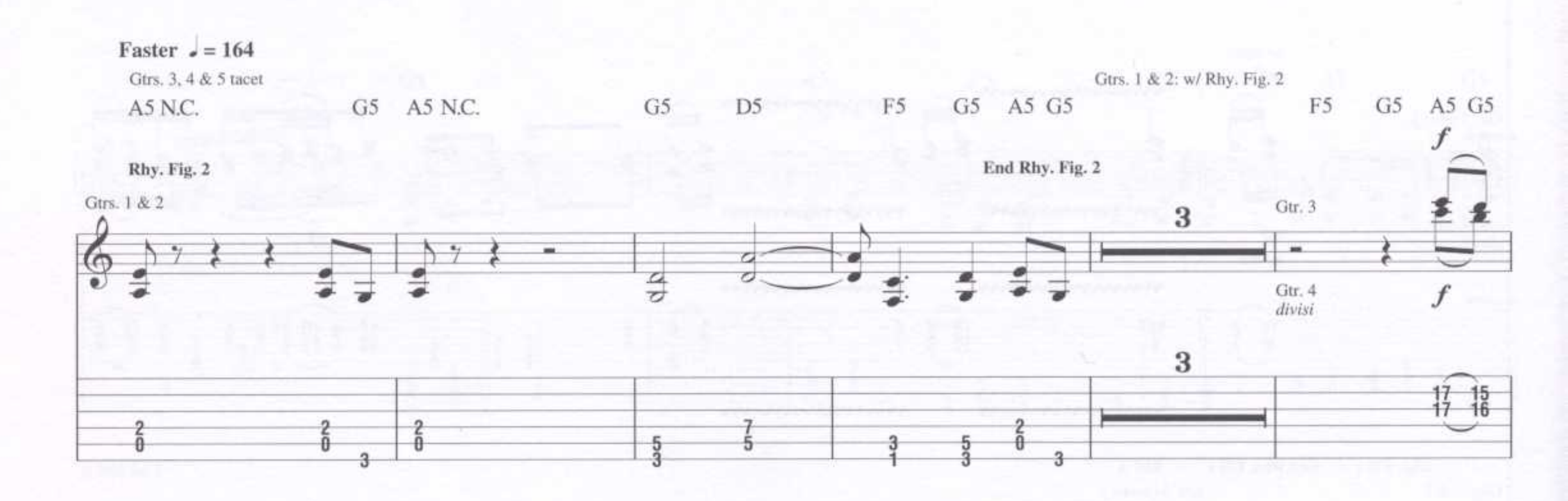
Gtr. 5 (acous.)

mf

let ring throughout




C
Csus2
Csus2/B
Am
Fsus2
C
Csus2
Csus2/B
A5 G5
Gtr. 3
Gtr. 4
Gtr. 5
Gtrs. 1 & 2
divisi

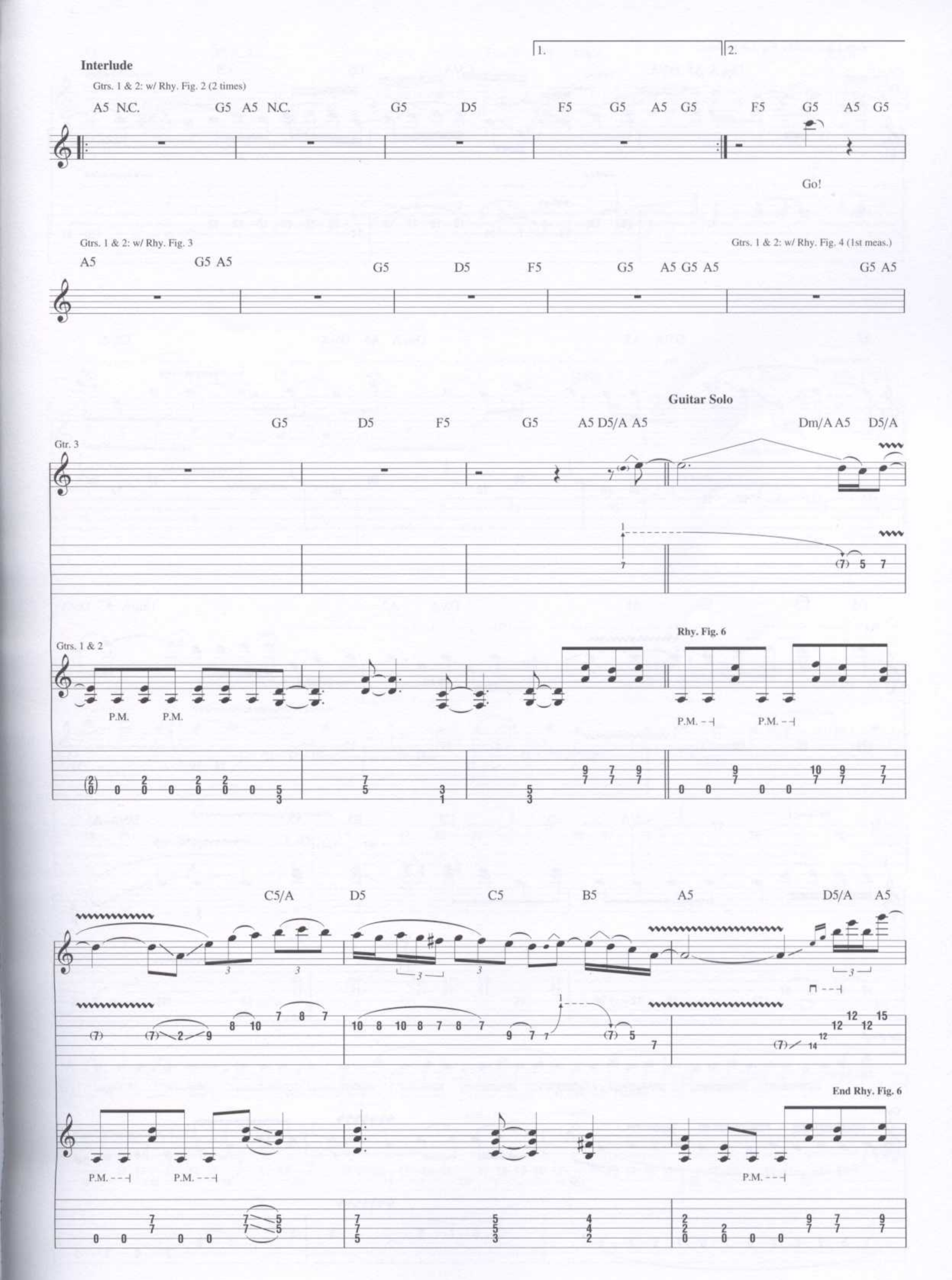

Faster ♩ = 164
Gtrs. 3, 4 & 5 tacet
A5 N.C.
G5
A5 N.C.
G5
D5
F5
G5
A5 G5
Gtrs. 1 & 2: w/ Rhy. Fig. 2
F5
G5
A5 G5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
Gtr. 3
Gtr. 4
divisi


A5
G5 A5
G5
D5
F5
G5
A5 G5 A5
Gtr. 3
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.

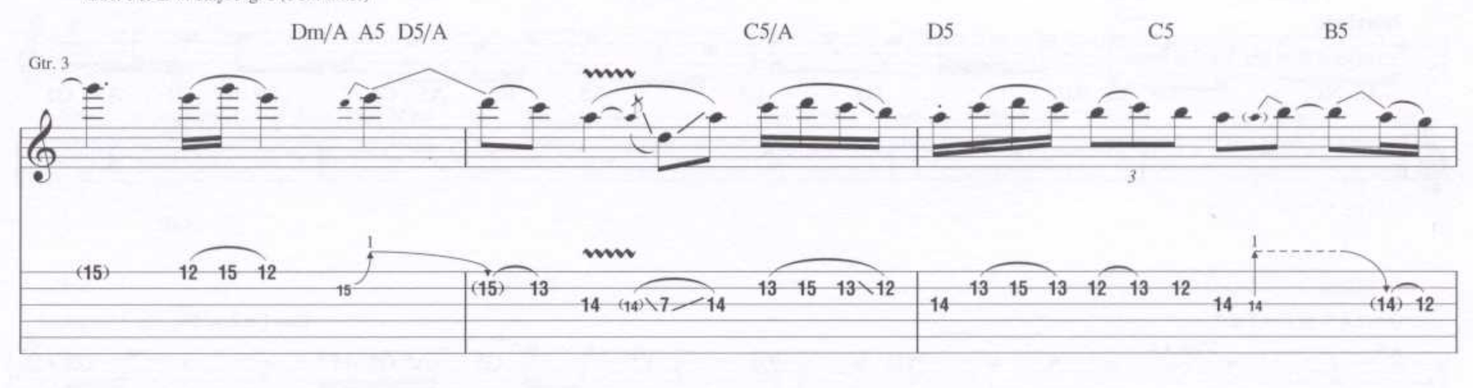

G5 A5
G5
D5
F5
G5
A5 G5 A5
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
P.M. - -┤
P.M.
P.M.
G5 A5
G5
D5
F5
G5
slight rit.
slight rit.
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.
P.M. - -┤
P.M.
P.M.
slight rit.
Tempo I
Gtrs. 1-4 tacet
Gtr. 5: w/ Riff A
Verse
Gtr. 5: w/ Riff A (4 times)
Am
Fsus2
C
Csus2 Csus2/B
Am
Fsus2
2. Just a babe in a black a - byss, no
came to me with a ser - pent's kiss as the
C
Csus2
Csus2/B
Am
Fsus2
C
Csus2 Csus2/B
rea-son for a place like this. The walls are cold and souls cry out in pain. An
Eye of the Sun rose on her lips. Moon-light catch-es sil - ver tears I cry.

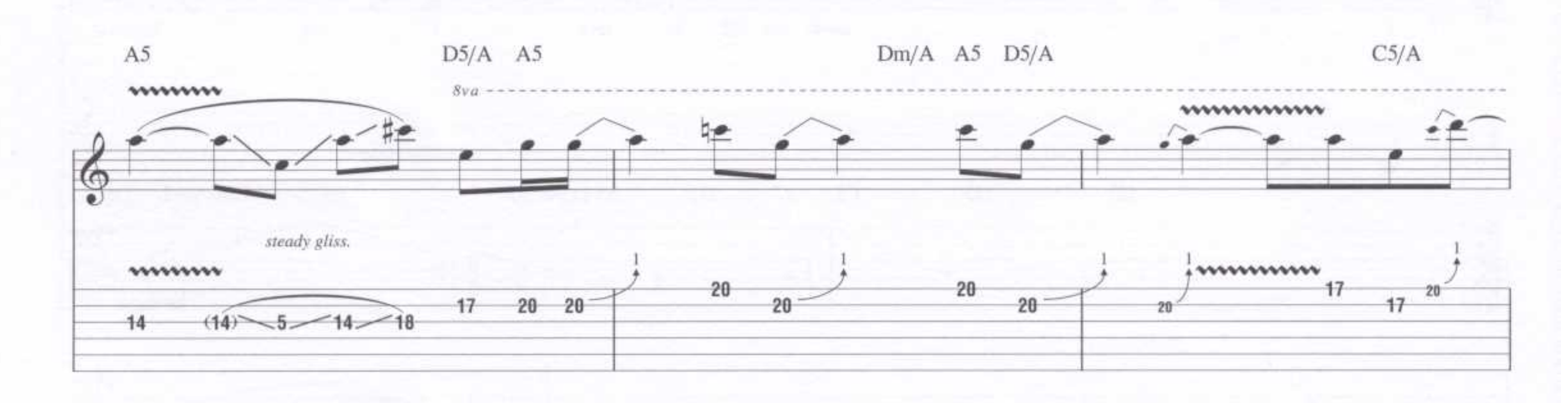


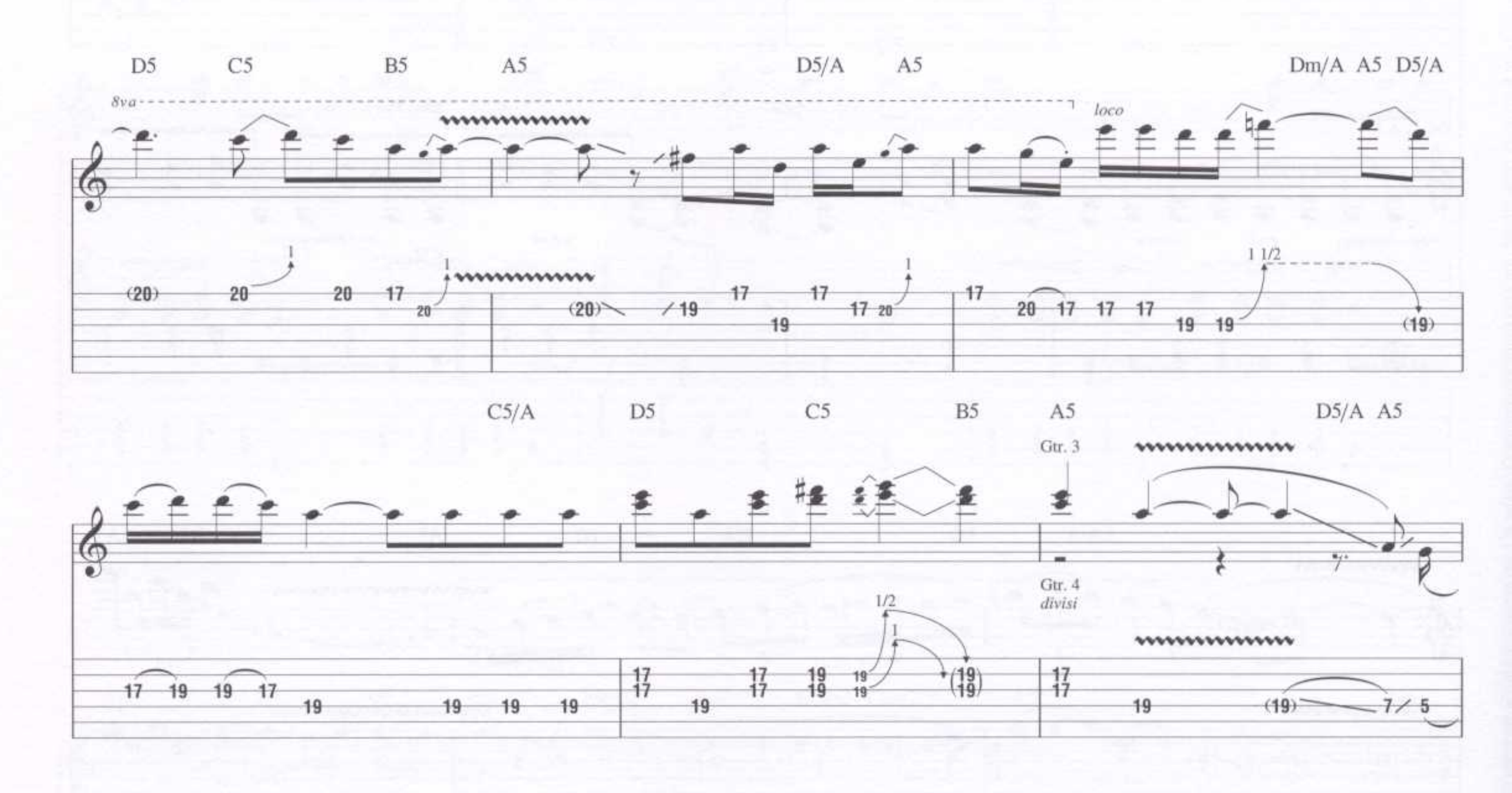
Am
Fsus2
C
Csus2
Csus2/B
eas - y way for the blind to go, a clev - er path for the fools who know the
So we lay in a black em - brace, and the seed is sown in a ho - ly place. And I
Am
Fsus2
C
Csus2
Csus2/B
Se - cret of the Hanged Man, the smile on his lips.
watched and I wait - ed for the dawn.
Gtrs. 1 & 2
Chorus
A5
G5
A5
C5
D5
F5
G5
A5
G5
A5
C5
The light of the blind, you'll see, the ven - om tears my spine. The Eyes of the
1.
2.
Tempo II
Gtrs. 1 & 2 tacet
Gtr. 5: w/ Riff A
D5
F5
G5
Am
Fsus2
C
Csus2
Csus2/B
A5
G5
Nile are o - pen - ing, you'll see. 3. She see.

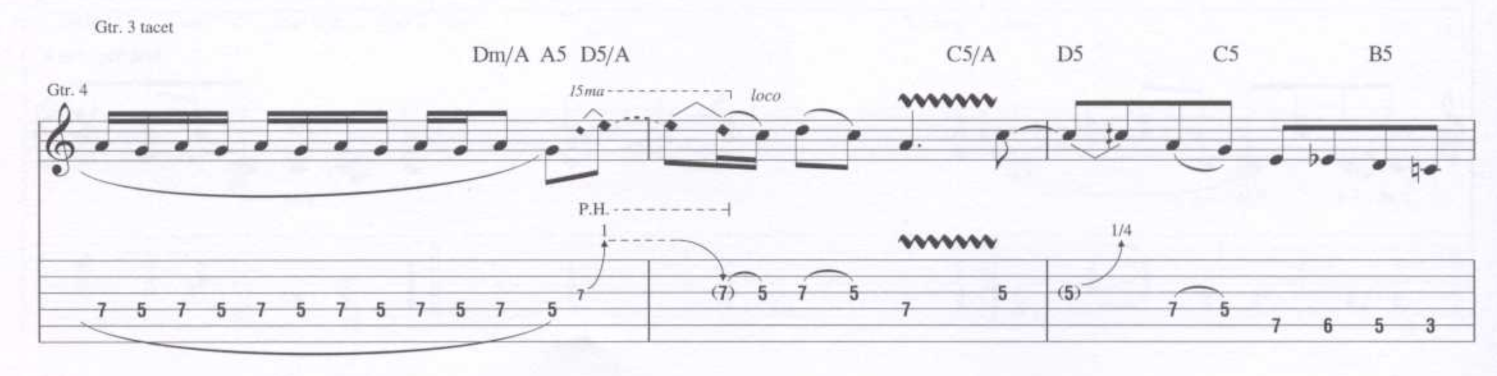

Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5 N.C.
G5 A5 N.C.
G5
D5
F5
G5 A5 G5
1.
2.
F5
G5
A5 G5
Go!
Gtrs. 1 & 2: w/ Rhy. Fig. 3
A5
G5 A5
G5
D5
F5
G5
A5 G5 A5
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1st meas.)
G5 A5
Guitar Solo
G5
D5
F5
G5
A5 D5/A A5
Dm/A A5
D5/A
Gtr. 3
Gtrs. 1 & 2
Rhy. Fig. 6
P.M.
P.M.
C5/A
D5
C5
B5
A5
D5/A
A5
End Rhy. Fig. 6

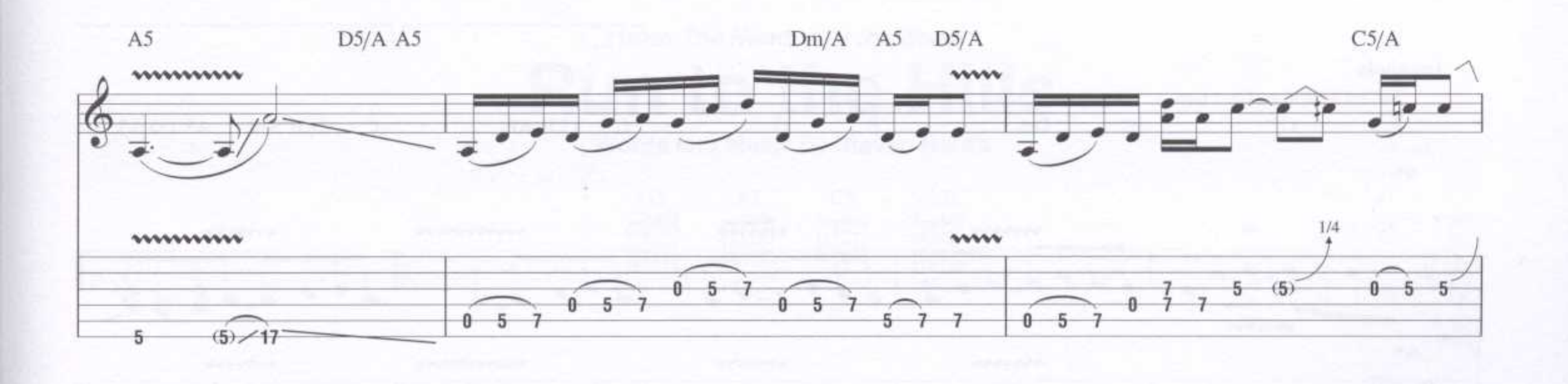
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (6 3/4 times)



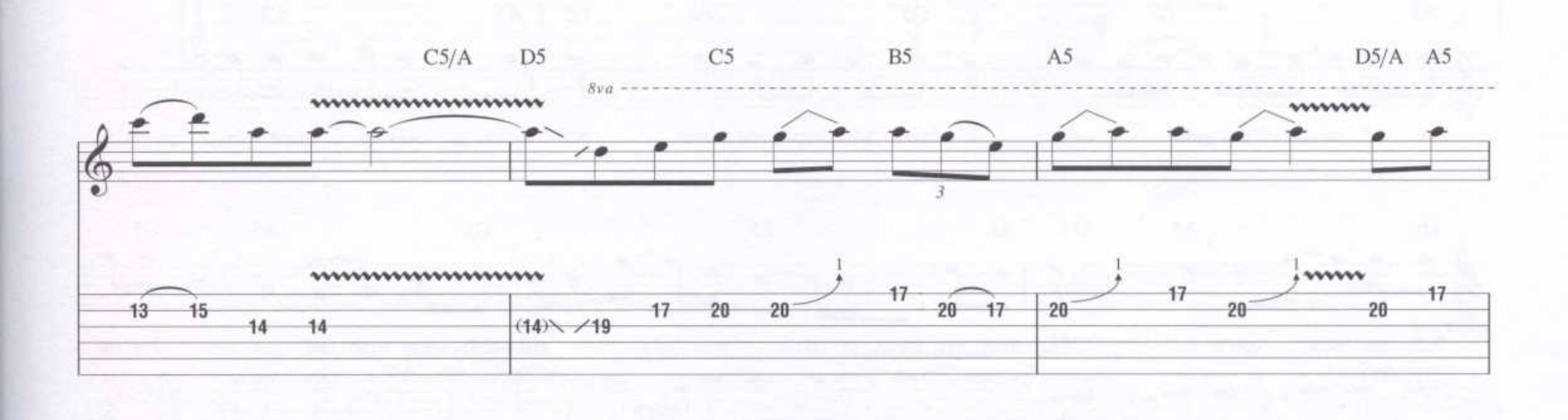


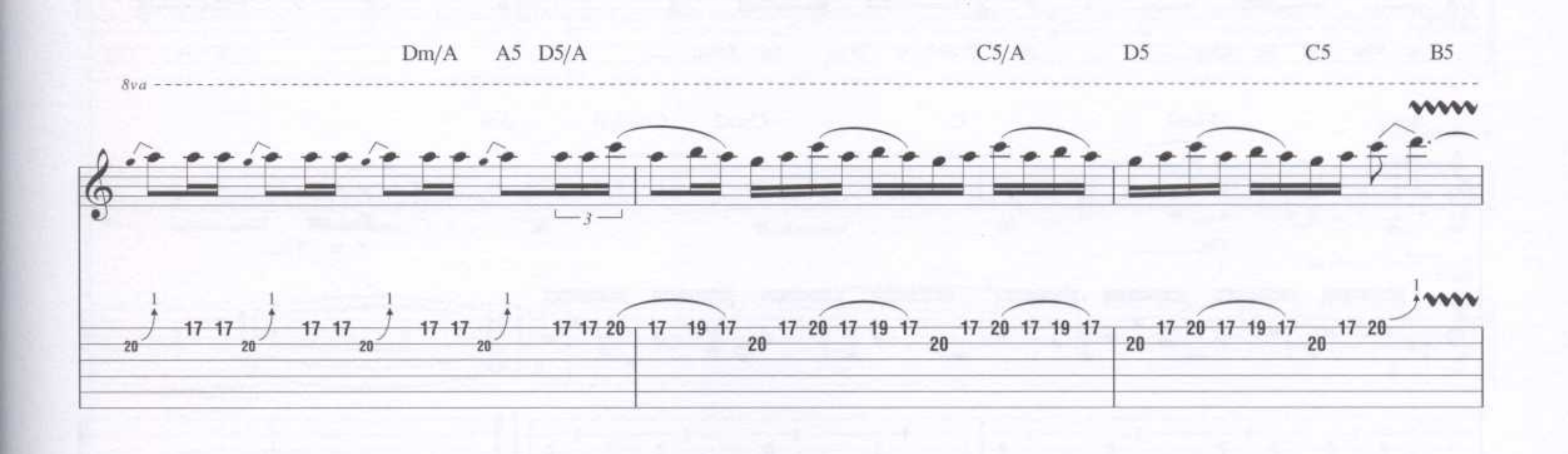





A5
D5/A A5
Dm/A A5 D5/A
C5/A
1/4


D5
C5
B5
A5
D5/A A5
Dm/A
A5 D5/A
hold bend


C5/A
D5
C5
B5
A5
D5/A A5
8va


8va
Dm/A
A5 D5/A
C5/A
D5
C5
B5

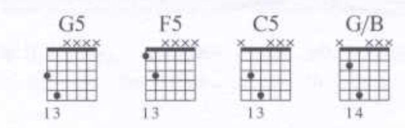


Interlude
1., 2., 3.
4.
2nd, 3rd & 4th times, Gtr. 4 tacet
1st time, Gtr. 4 tacet
Am G C Dm F G C G/B Am C G/B Am A5 G5 A5
8va
Gtr. 4
Gtr. 1 divisi
Gtr. 2
Tempo I
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5 A5 G5
4. Bind
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
A5 F5 G5 A5 G5 A5 F5
all of us to-geth-er, a-blaze with hope and free. No storm or heav-y weath-er will
G5 A5 G5 A5 F5 G5 A5 G5
rock the boat, you'll see. The time has come to close your eyes and still the wind and rain. For the
Outro
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 5: w/ Riff A
A5 F5 G5 Am Fsus2 C Csus2 Csus2/B
one who will be King, the Watch-er in the Ring, it is You.
Am Fsus2 C Csus2 Csus2/B Am
rit.
Oh, it is You.
Gtr. 5
rit.

from *The Number of the Beast*

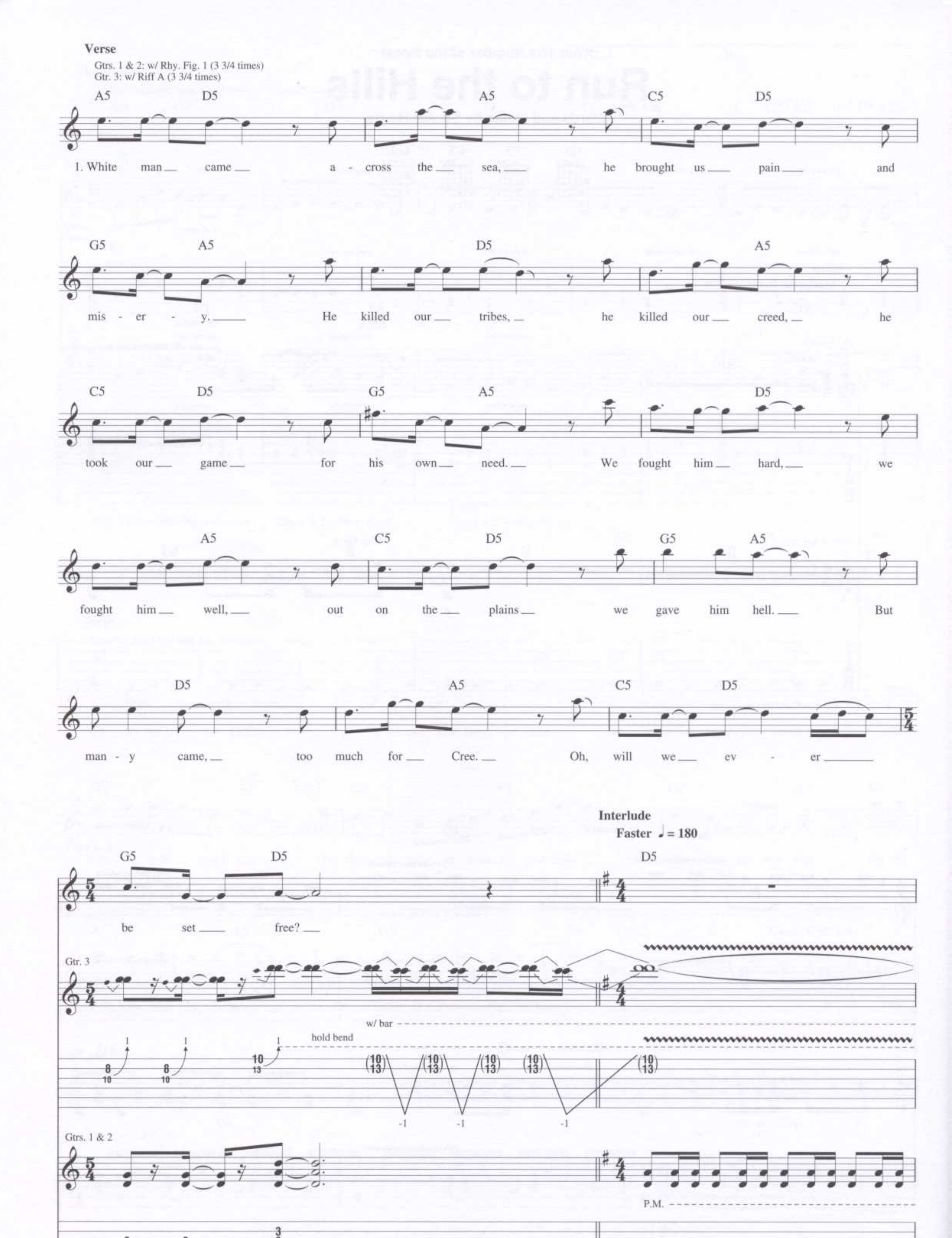
Run to the Hills

Words and Music by Steven Harris

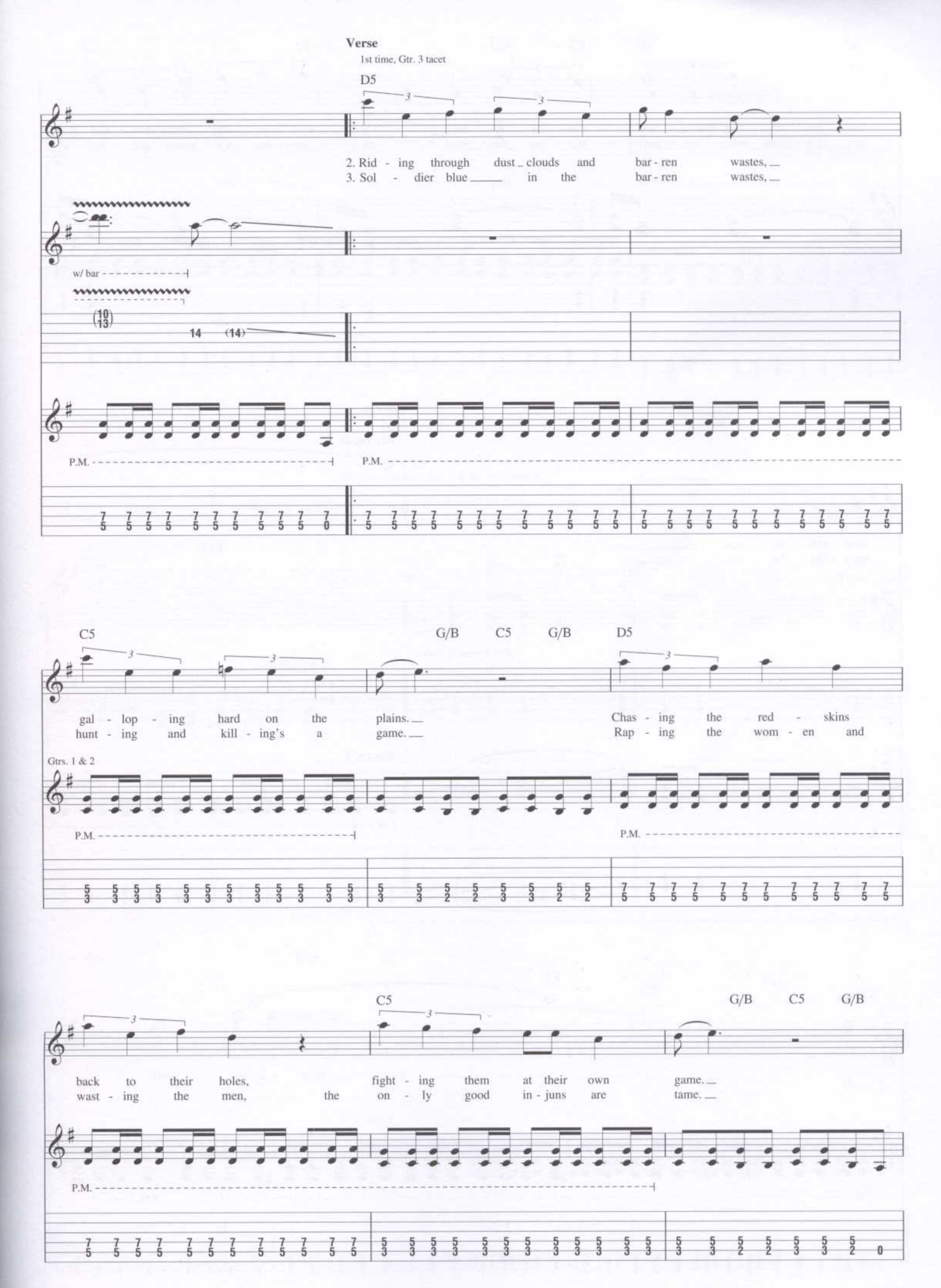




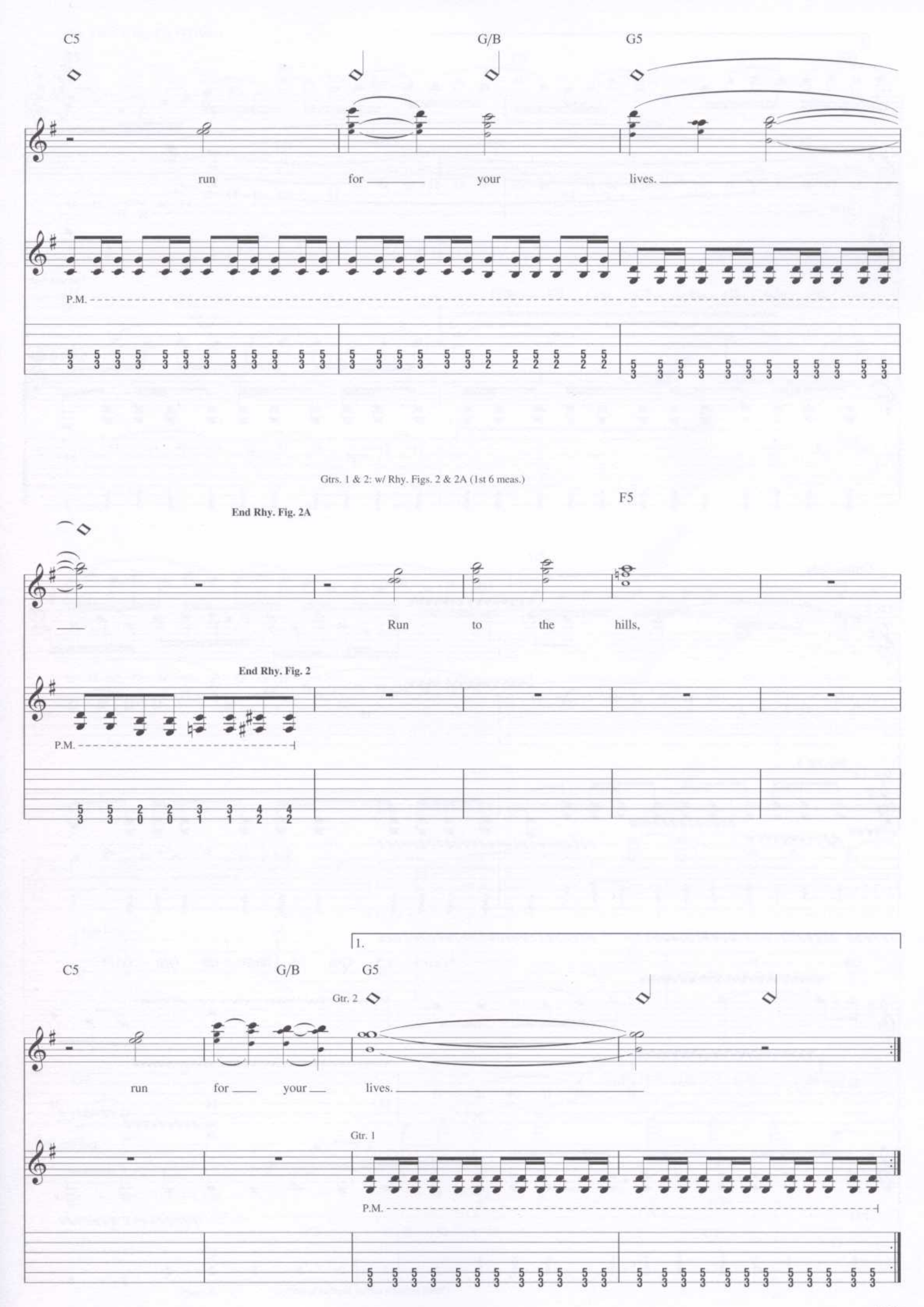


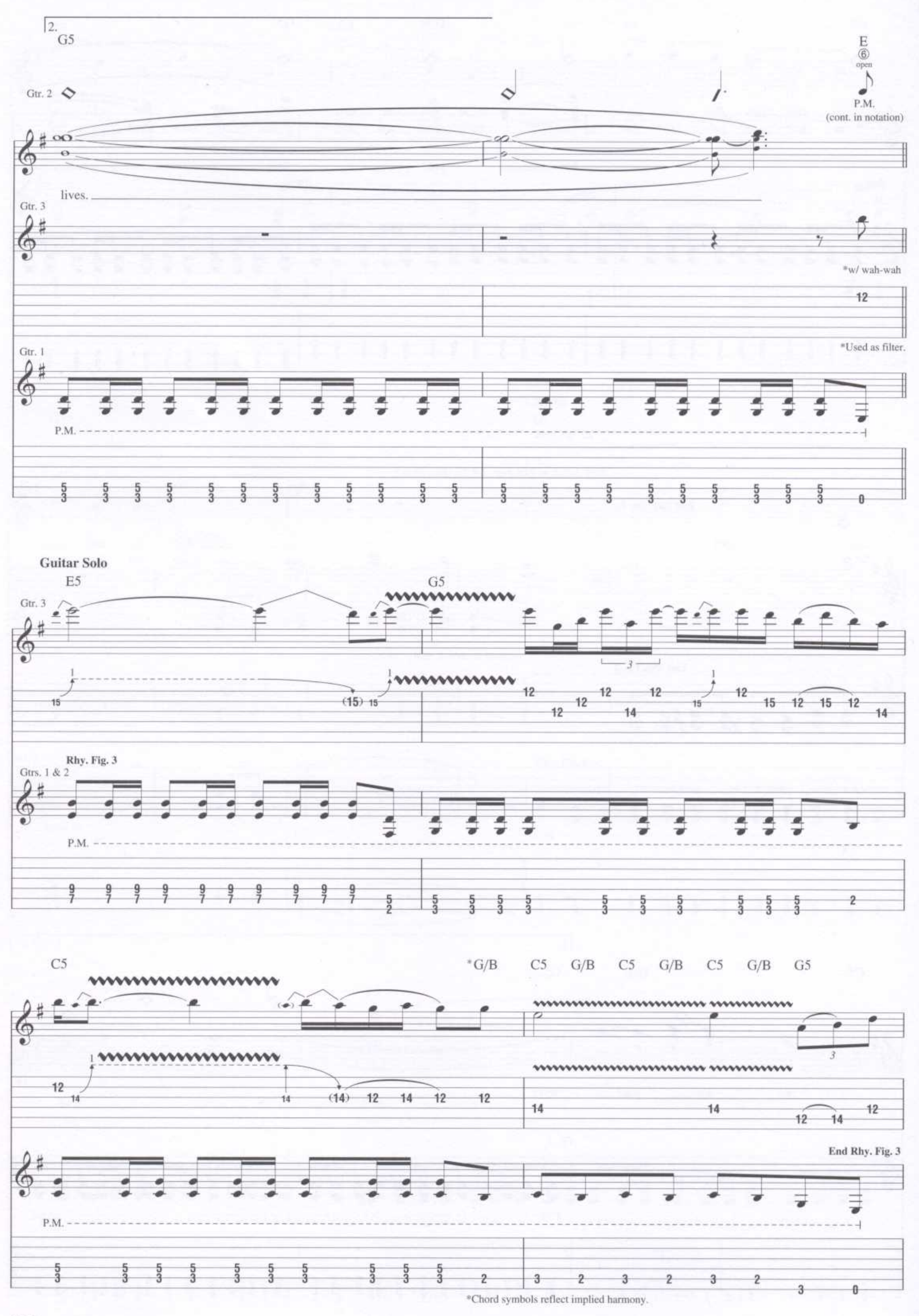


Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 3: w/ Riff A (3 3/4 times)
A5 D5 A5 C5 D5
1. White man came a - cross the sea, he brought us pain and
G5 A5 D5 A5
mis - er - y. He killed our tribes, he killed our creed, he
C5 D5 G5 A5 D5
took our game for his own need. We fought him hard, we
A5 C5 D5 G5 A5
fought him well, out on the plains we gave him hell. But
D5 A5 C5 D5
man - y came, too much for Cree. Oh, will we ev - er
Interlude
Faster ♩ = 180
G5 D5 D5
be set free?
Gtr. 3
w/ bar
hold bend
Gtrs. 1 & 2
P.M.


Verse
1st time, Gtr. 3 tacet
D5
2. Rid - ing through dust _ clouds and bar - ren wastes, _
3. Sol - dier blue _ in the bar - ren wastes, _
w/ bar
P.M.
C5
G/B C5 G/B
D5
gal - lop - ing hard on the plains. _
hunt - ing and kill - ing's a game. _
Chas - ing the red - skins
Rap - ing the wom - en and
Gtrs. 1 & 2
C5
G/B C5 G/B
back to their holes,
wast - ing the men, the
fight - ing them at their own game. _
on - ly good in - juns are tame. _


A5
C5
F5
Mur - der for free - dom, a stab in the back, wom - en and chil - dren and
Sell - ing them whis - key and tak - ing their gold, en - slav - ing the young and de -
D5
Chorus
G5
Rhy. Fig. 2A
Gtr. 2
cow - ards at - tack.
stroy - ing the old.
Run
Gtr. 2
(Gtr. 2, cont. in slashes)
Gtr. 1
Rhy. Fig. 2
P.S.
P.M.
F5
to the hills,
P.M.
P.M.


C5
G/B
G5
run for your lives.
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)
End Rhy. Fig. 2A
F5
Run to the hills,
End Rhy. Fig. 2
P.M.
1.
C5
G/B
G5
Gtr. 2
run for your lives.
Gtr. 1
P.M.



*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5 G5

Gtr. 3

8va loco

P.H.

14 12 12 14 12 14 12 14 12 12 14 12 14 12 12 15 12 15 12 14 12 15 (15) 7 16 15 17 15 15 17 15 17

Pitch: D

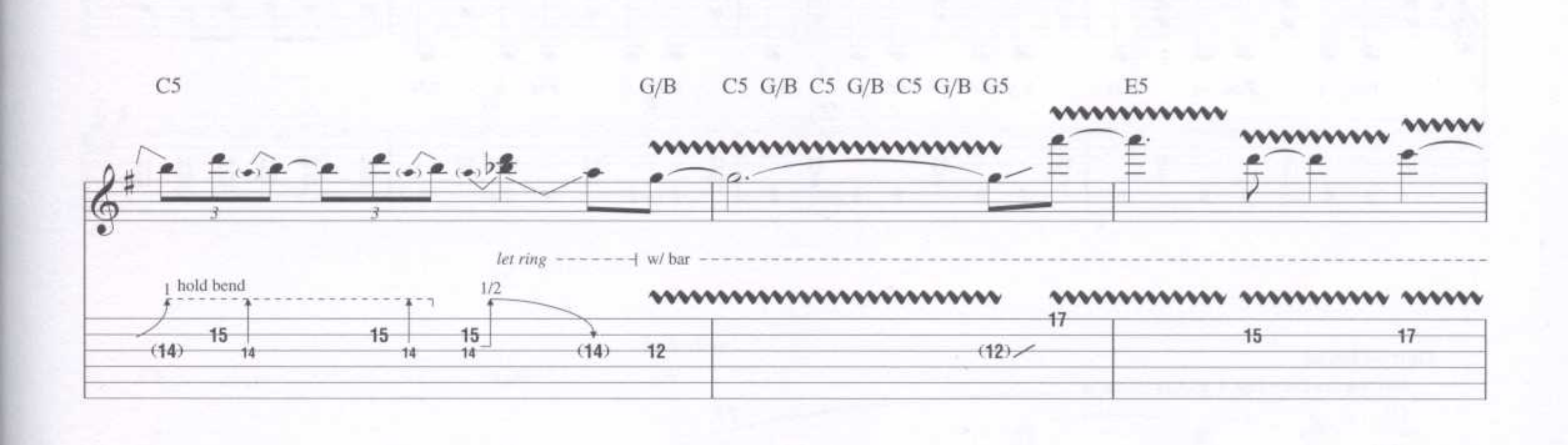
C5 G/B C5 G/B C5 G/B C5 G/B G5

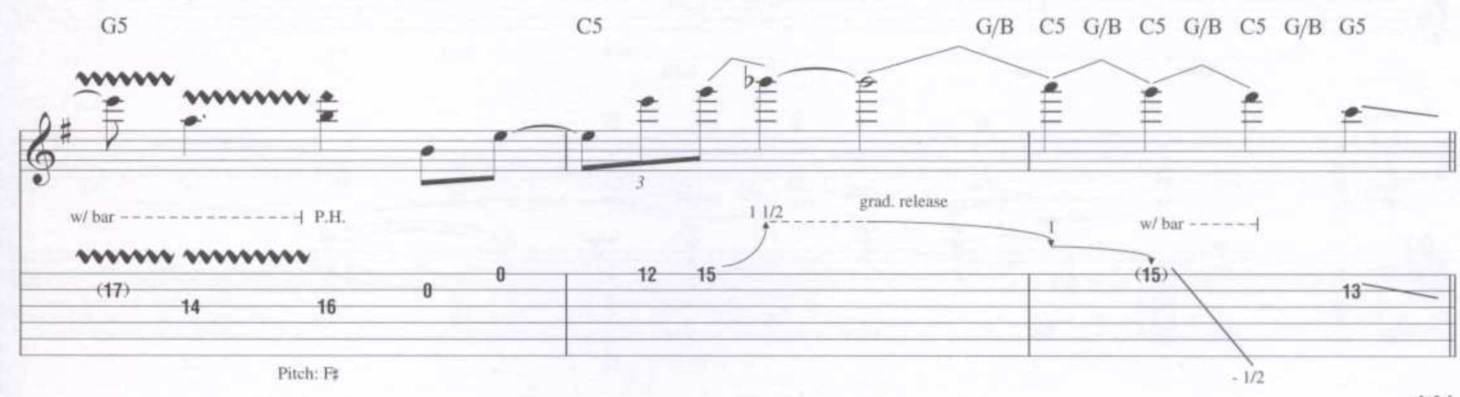
1 1/2

16 17 15 17 15 15 17 15 16 15 17 17 (17) 5 15

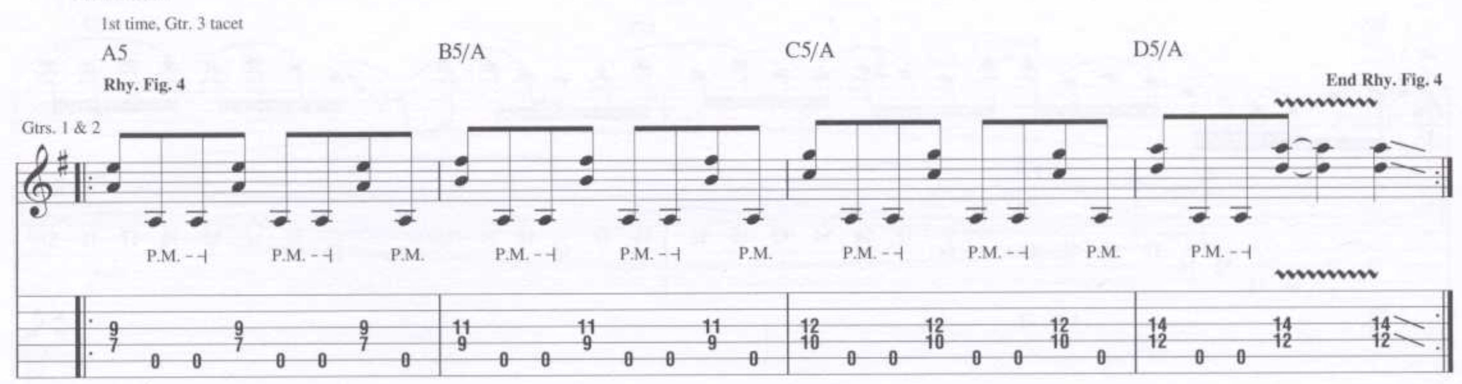
E5 G5

12 15 12 15 12 15 12 12 15 12 15 12 15 12 15 12 15 12 12 14 12 14 12 14 12 14 12 14 12 14 12 12 14



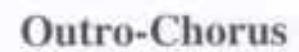


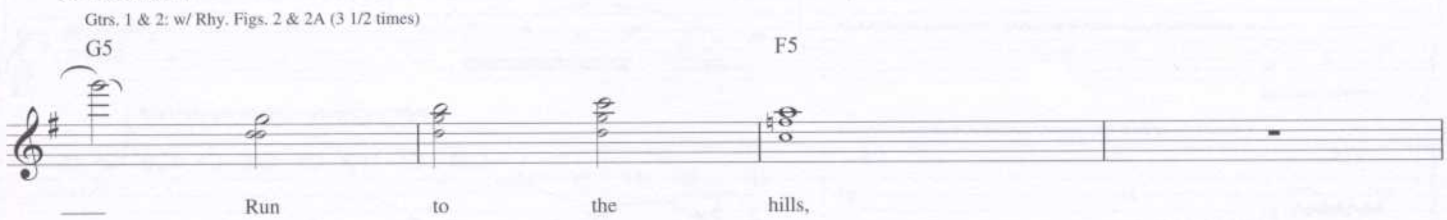

Interlude


1st time, Gtr. 3 tacet
A5
B5/A
C5/A
D5/A
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


Gtrs. 1 & 2: w/ Rhy. Fig. 4
A5
B5/A
C5/A
D5/A
Yeah.

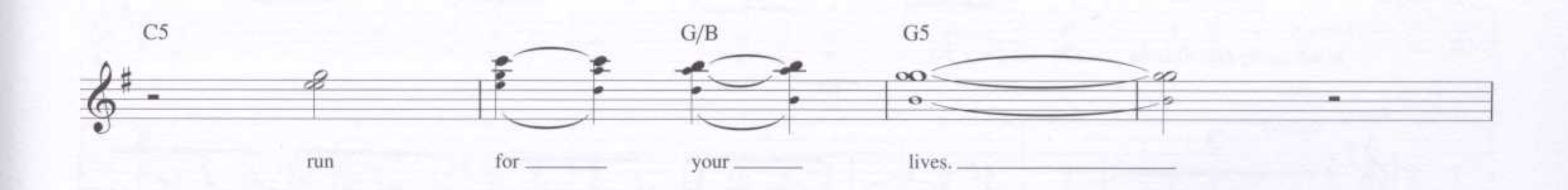

A5
B5/A
C5/A
D5
Ah.
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

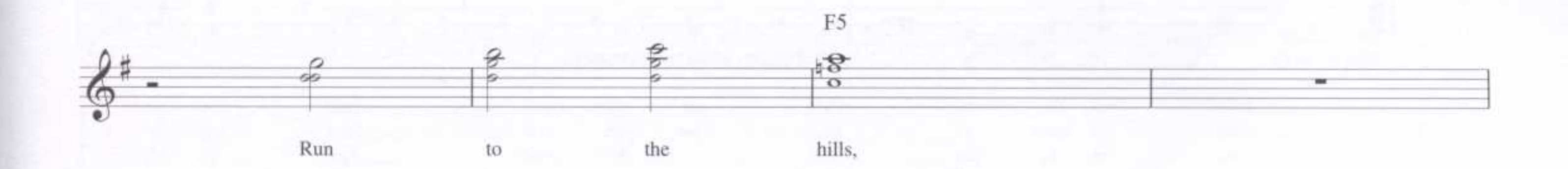

Outro-Chorus


Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)
G5
F5
Run
to
the
hills,

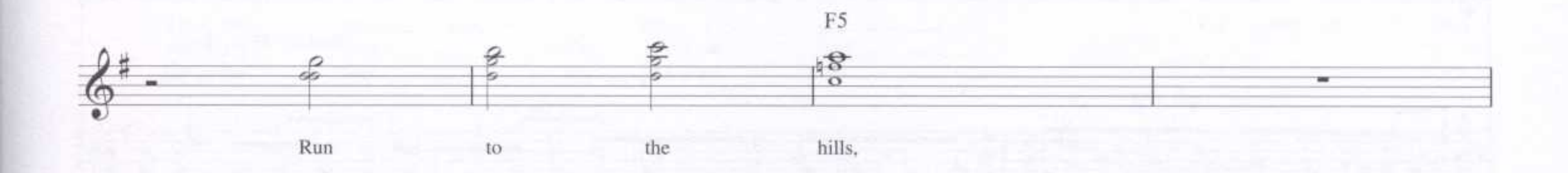

C5
G/B
G5
run
for
your
lives.

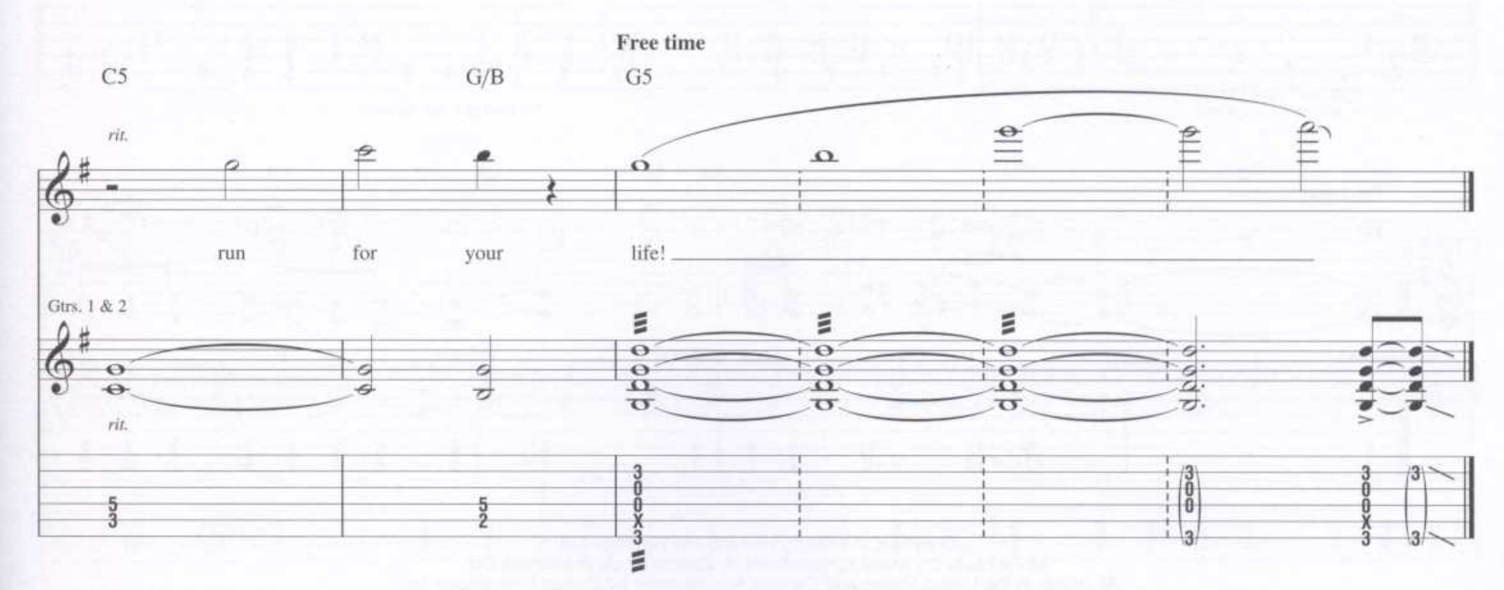

F5
Run
to
the
hills,


C5
G/B
G5
run
for
your
lives.


F5
Run
to
the
hills,


C5
G/B
G5
run
for
your
lives.

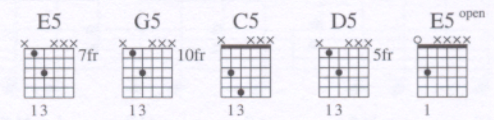

F5
Run
to
the
hills,

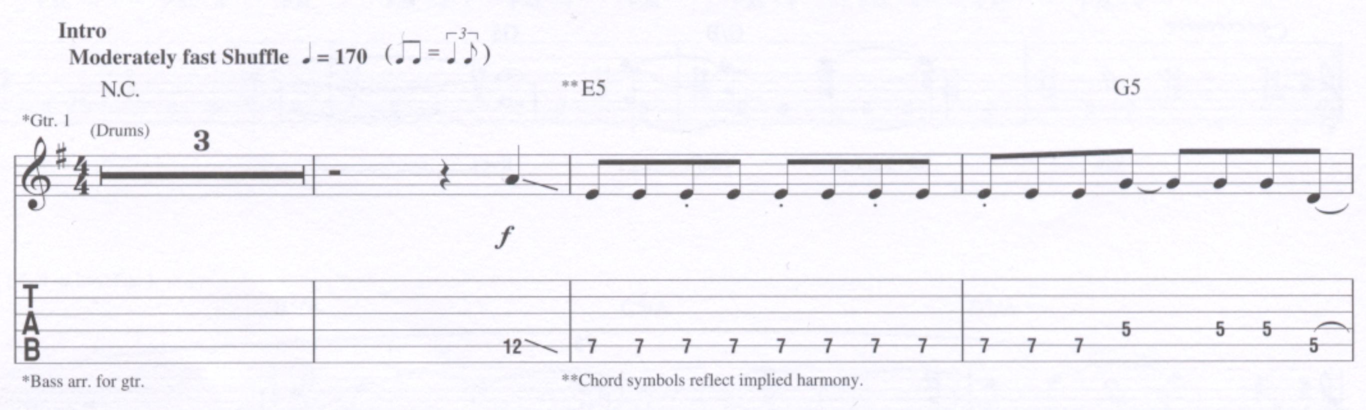

Free time
C5
G/B
G5
rit.
run
for
your
life!
Gtrs. 1 & 2
rit.

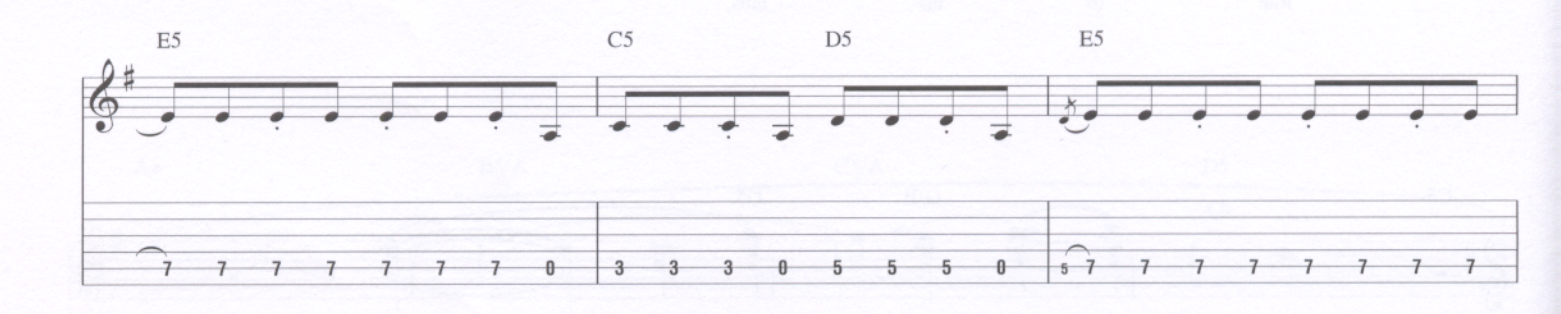
from *Iron Maiden*

Running Free

Words and Music by Steven Harris and Paul Andrews







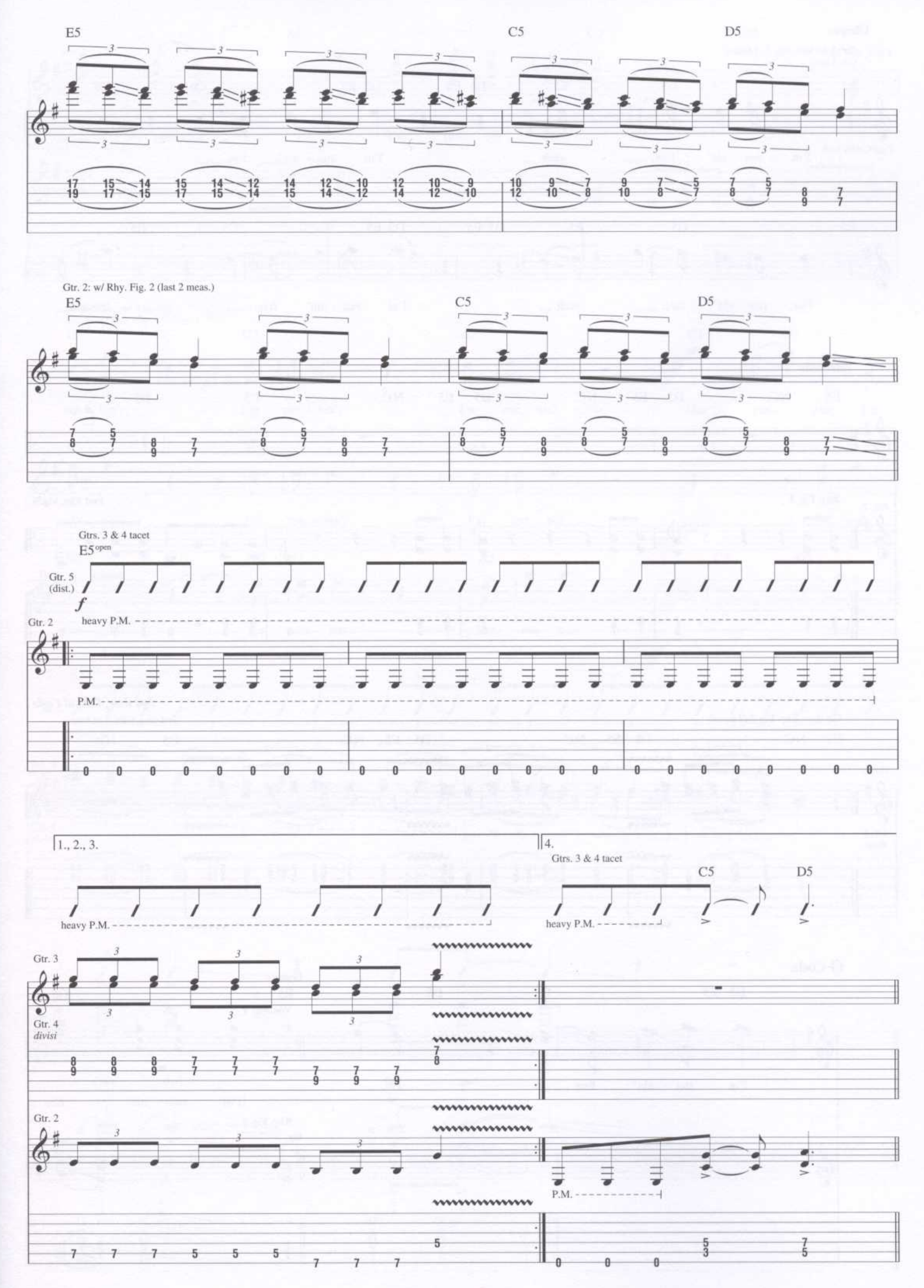





Verse
E5 C5 D5 E5
1. Just six - teen, a pick - up truck, out of mon - ey,
spent the night in L. A. jail and lis - tened to the
3. Pulled her at the Bot - tle Top, a whis - key, danc - ing,
G5 A5 E5 C5 D5
out of luck. I've got no - where to call my own.
si - rens wail. But they ain't got a thing on me. I'm
dis - co hop. Now all the boys are af - ter me, and
E5 G5 A5 G5 F#5
Hit the gas and here I go.
run - nin' wild, I'm run - nin' free.
that's the way it's gon - na be.
Chorus
E5 G5
I'm run - nin' free,
Rhy. Fig. 1
*Upper Bkgd. Voc. sung 2nd & 3rd times only.
E5 D5 E5 D5 E5 C5 D5
yeah. I'm run - nin' free.
End Rhy. Fig. 1



To Coda
1.
Gtr. 2: w/ Rhy. Fig. 1
E5
G5
E5
D5 E5
D5 E5
I'm run - nin' free, yeah. I'm run - nin' free.
C5
D5
2.
D5 E5
C5
D5
2. I I'm run - nin' free. Get out - ta my
Interlude
E5
Rhy. Fig. 2
Gtr. 2
G5
way.
Gtr. 3 (dist.)
Gtr. 4 (dist.)
divisi
*w/ echo set for dotted eighth-note regeneration w/ 4 repeats
E5
C5
D5
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2
E5
G5


E5
C5
D5
Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)
Gtrs. 3 & 4 tacet
E5 open
Gtr. 5 (dist.)
Gtr. 2
heavy P.M.
P.M.
1., 2., 3.
4.
Gtr. 3
Gtr. 4 divisi

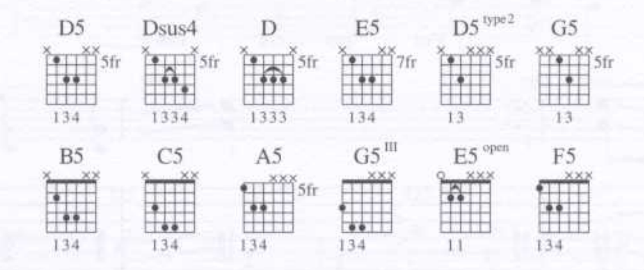

Chorus
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
E5 G5 E5 D5 E5 D5 E5 C5 D5
I'm run - nin' free, yeah. I'm run - nin' free.
E5 G5 E5 D5 E5 D5 E5 C5 D5
I'm run - nin' free, yeah. I'm run - nin' free. Break!
Interlude
2nd time, Ld. Voc. tacet
E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5
Ow!
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
let ring
2nd time, D.S. al Coda
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
2nd time, Gtrs. 3 & 4 tacet
E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5
Gtr. 3
Gtr. 4
divisi
Coda
Outro
D5 E5 C5 D5 E5 G5
Voc. Fig. 1
I'm run - nin' free. Oh.
(I'm run - nin' free,
Rhy. Fig. 4
Gtr. 2


A5
C5
D5
End Voc. Fig. 1
yeah.
I'm run - nin' free.)
I'm
End Rhy. Fig. 4
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 4 (3 times)
E5
G5
A5
C5
D5
run - nin', I'm run - nin', I'm run - nin'. Oo, yeah, yeah. I'm
run - nin', I'm run - nin', I'm run - nin'. Oh, yeah.
Run - nin', I'm run - nin', I'm run - nin'. Yeah!
E5
Gtr. 2
Gtr. 3
Gtr. 4
divisi
Ow, ow! Ow, ow!

from *Piece of Mind*

The Trooper

Words and Music by Steven Harris

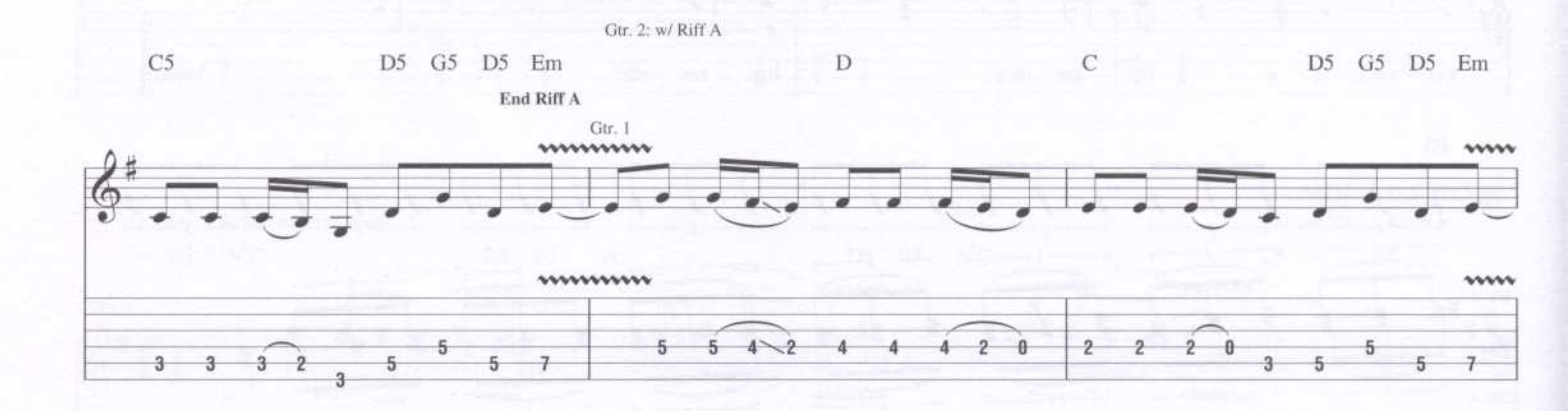


Intro

Moderately fast Rock ♩ = 160



*Chord symbols refelect overall harmony.






D G5 D Em
Fill 1
End Fill 1
D G5 D Cmaj7
Riff B
Fill 1A
End Fill 1A
Riff B1
1.
2.
D G5 D Em
D G5 D Em
End Riff B
D5 G5 D5 E5
End Riff B1
Verse
2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)
N.C.
D5 G5 D5 E5 N.C.
1. You'll take my life but I'll take yours too.
2. The horse, he sweats with fear; we break to run.
3. We got so close, near e - nough to fight.
You'll fire your mus - ket but I'll
The might - y roar of the
When a Rus - sian gets me
Gtrs. 1 & 2



D5 G5 D5 C5 N.C.
D5 G5 D5 E5
run you through. So when you're wait - ing for the next at - tack,
Rus - sian guns. And as we race to - wards the hu - man wall,
in his sights, he pulls the trig - ger and I feel the blow,
N.C.
D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back. The bu - gle sounds, the charge
the screams of pain as my com - rades fall. We hur - dle bod - ies that lay
a burst of rounds takes my horse be - low. And as I lay there gaz - ing
Rhy. Fig. 1
P.M.
D5 G5 D5 E5
D5 G5 D5 C5
be - gins, but on this bat - tle - field, no one wins.
on the ground, and the Rus - sians fire an - oth - er round.
at the sky, my bod - y's numb, a, and my throat is dry.
P.M.
P.M.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath
We get so near, yet so far a - way.
And as I lay for - got - ten and a - lone,
End Rhy. Fig. 1
P.M.



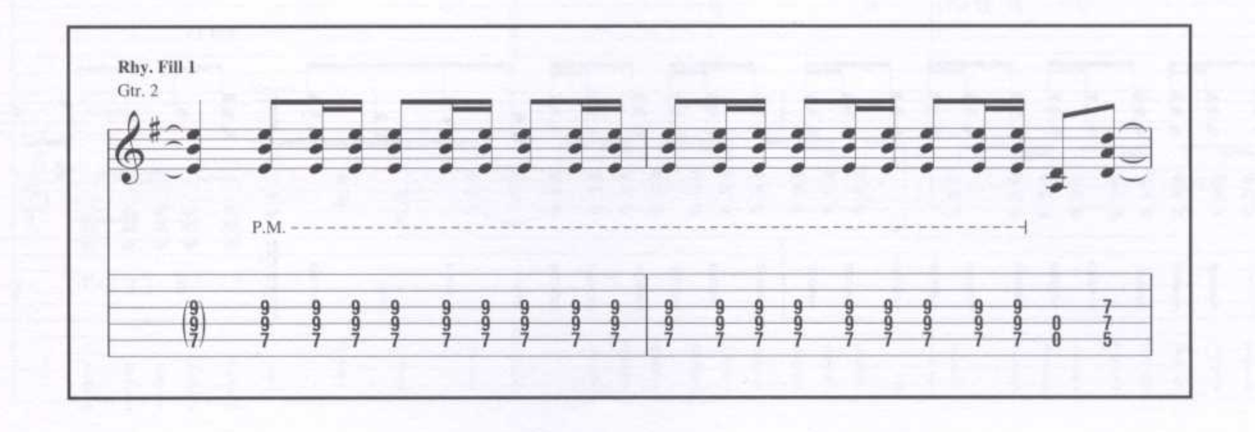
Chorus

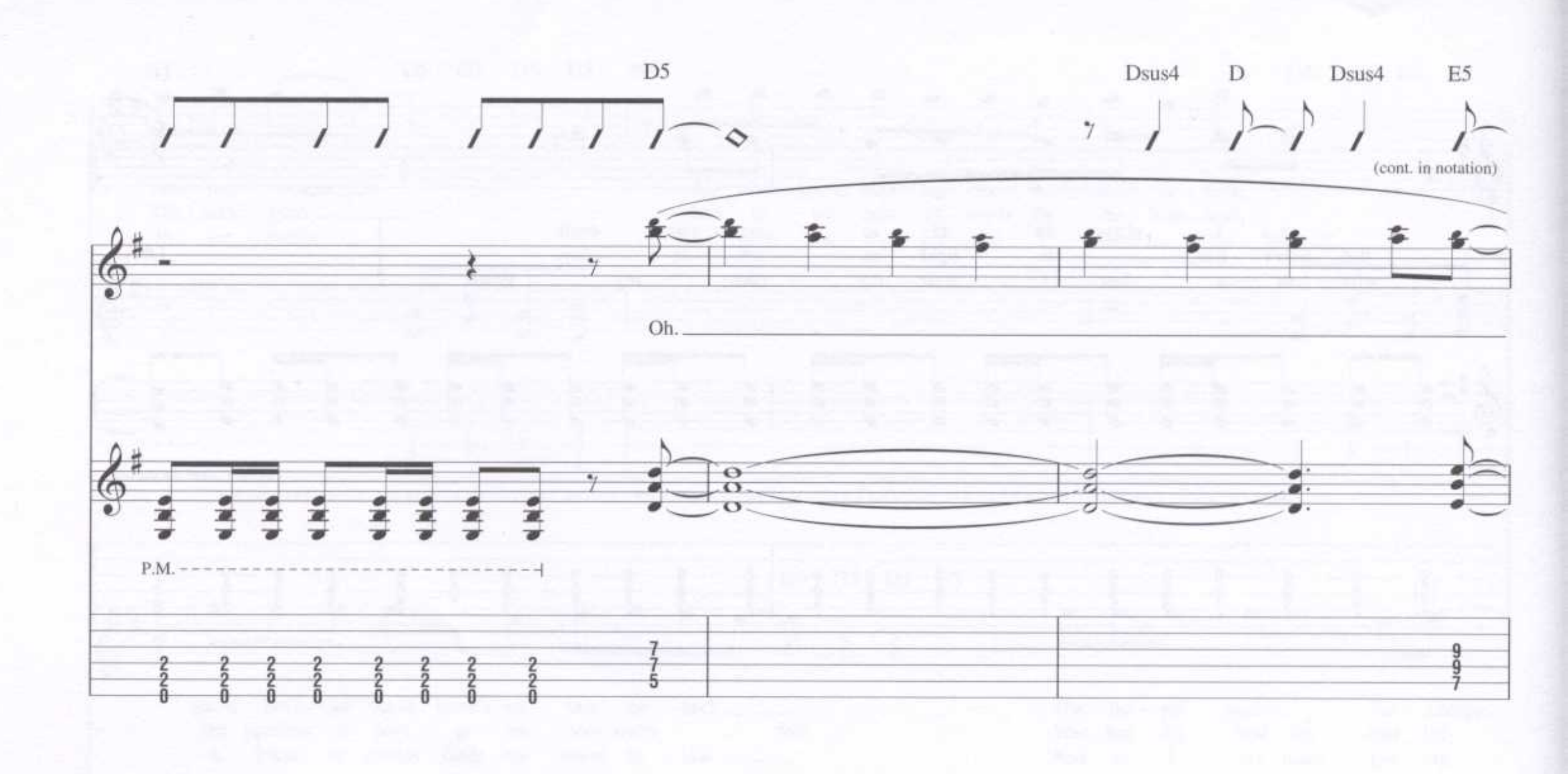
2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4 D Dsus4 E5

Gtr. 2

P.M.





To Coda 1

To Coda 2

Interlude

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

D5 G5 D5 E5 Em

Gtr. 1

Fill 2

End Fill 2

P.M.

(2nd time, cont. in slashes)

Fill 2A

End Fill 2A

P.M.

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

D G5 D Em

Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)

D G5 D Cmaj7

Cmaj7 F5 Cmaj7 D

D G5 D Em

1.

2.

D.S. al Coda 1

D5 G5 D5 E5

Fill 3

End Fill 3

Gtr. 1

tr

Fill 3A

End Fill 3A

Gtr. 2

tr

Coda 1

Guitar Solo

D5 type 2 G5 D5 type 2 E5

D5

Gtr. 1

P.M.

Gtr. 3 (dist.)

f

Gtr. 2

P.M.

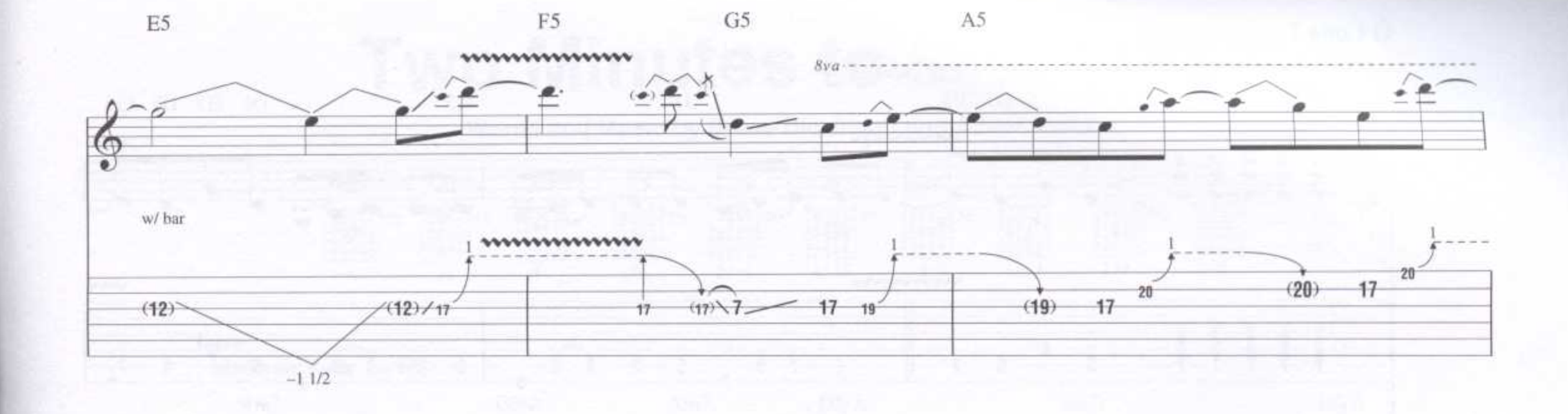
P.M.



B5
C5
D5
E5
Rhy. Fig. 2
grad. bend
Rhy. Fig. 2A
P.M.
D5
B5
C5
D5
End Rhy. Fig. 2
8va
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 3/4 times)
E5
D5
Gtr. 3


B5
C5
D5
E5
8va
Gtr. 3
Gtr. 4 (dist.)
D5
B5
C5
D5
A5
Gtrs. 1 & 2
(Gtr. 2, cont. in notation)
loco
Guitar Solo
Gtr. 3 tacet
G5
E5 open
Gtr. 1
Gtr. 4
P.H.
semi-harm.
Gtr. 2
P.M.


F5
G5 III
A5
Rhy. Fig. 3
G5 III
Rhy. Fig. 3A
P.M.
E5 open
F5
G5
End Rhy. Fig. 3
P.M.
End Rhy. Fig. 3A
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)
A5
G5
Gtr. 4



G5III E5 open F5 D5 type 2 G5 D5 type 2 E5

Gtr. 1

8va

Gtr. 4

Gtr. 2

Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

D G5 D D6sus2 D G5 D Em

1. 2.

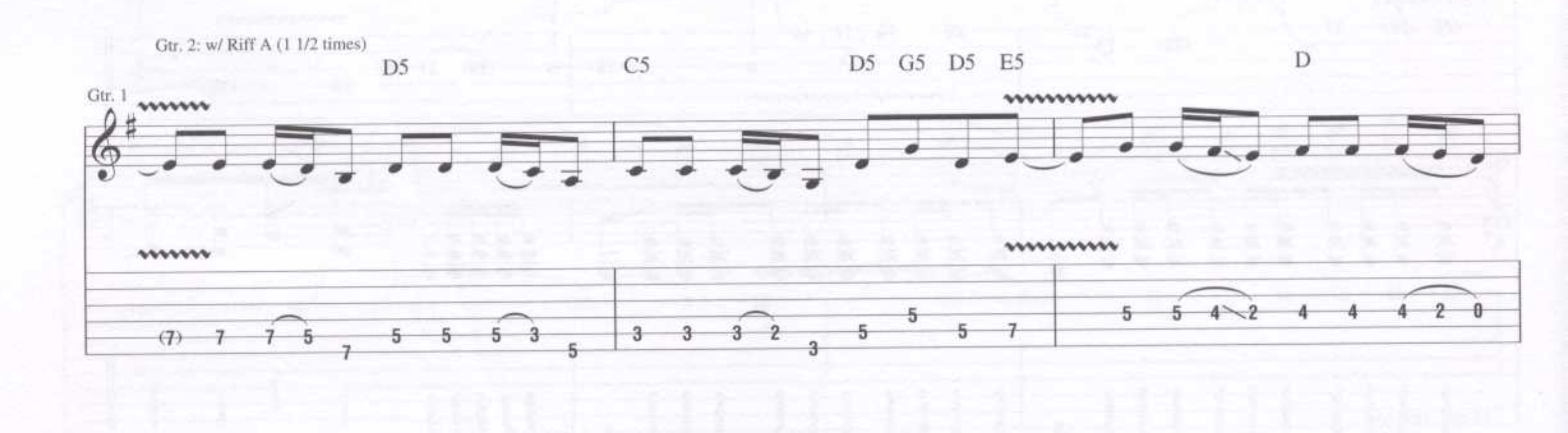
D.S. al Coda 2

Gtrs. 1 & 2: w/ Fills 3 & 3A

D G5 D E5


Coda 2


Outro
E5
D5 G5 D5 E5
D5
C5
D5 G5 D5 Em
Gtr. 2
P.M.
Gtr. 1
P.M.

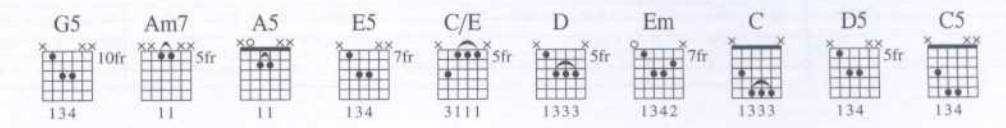

Gtr. 2: w/ Riff A (1 1/2 times)
Gtr. 1
D5
C5
D5 G5 D5 E5
D


C5
D5 G5 D5 E5
D
C
D5 G5 D5 E5
Gtr. 2
Gtr. 1

from *Powerslave*

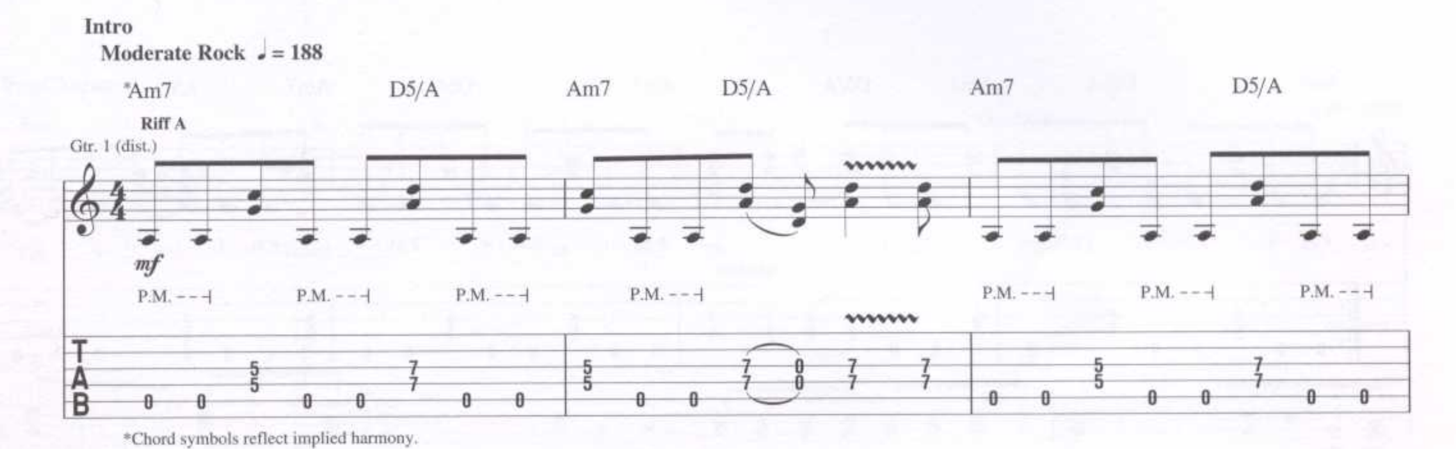
Two Minutes to Midnight

Words and Music by Bruce Dickinson and Adrian Smith



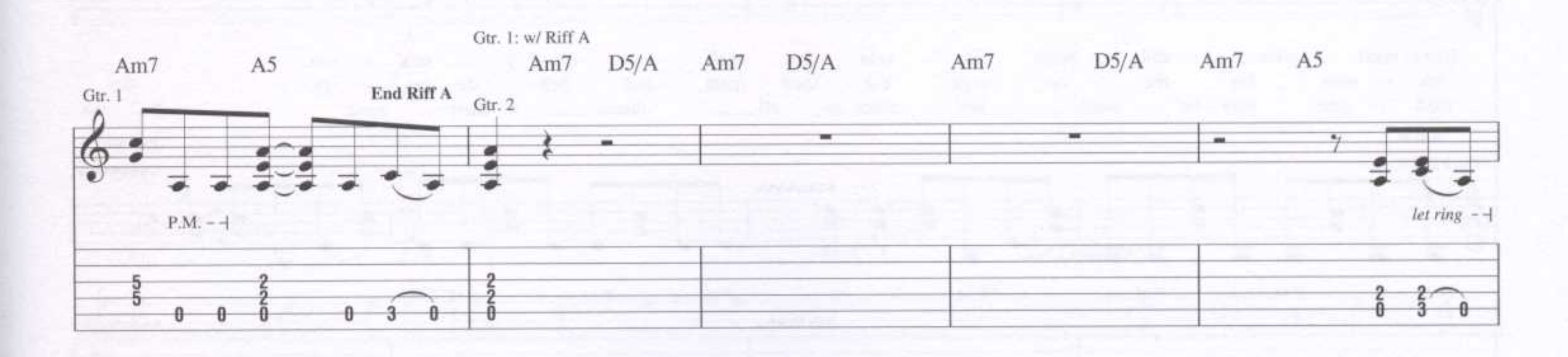
Intro

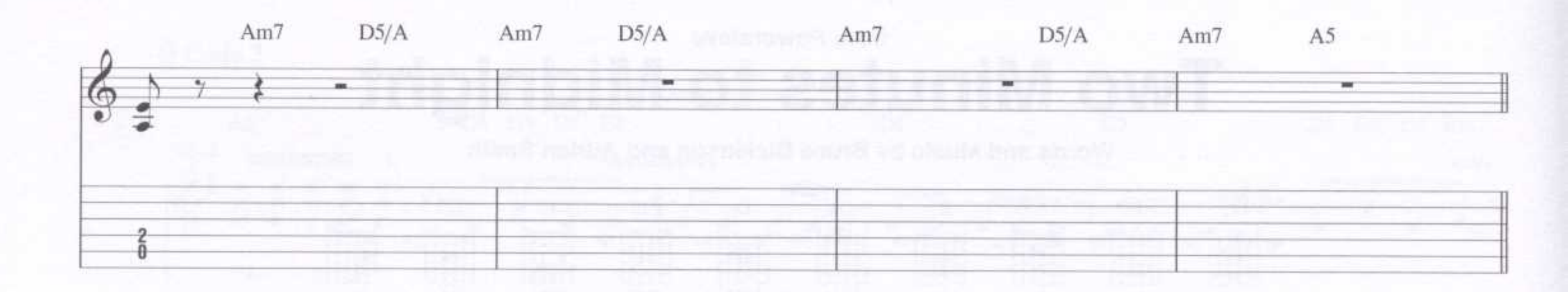
Moderate Rock ♩ = 188

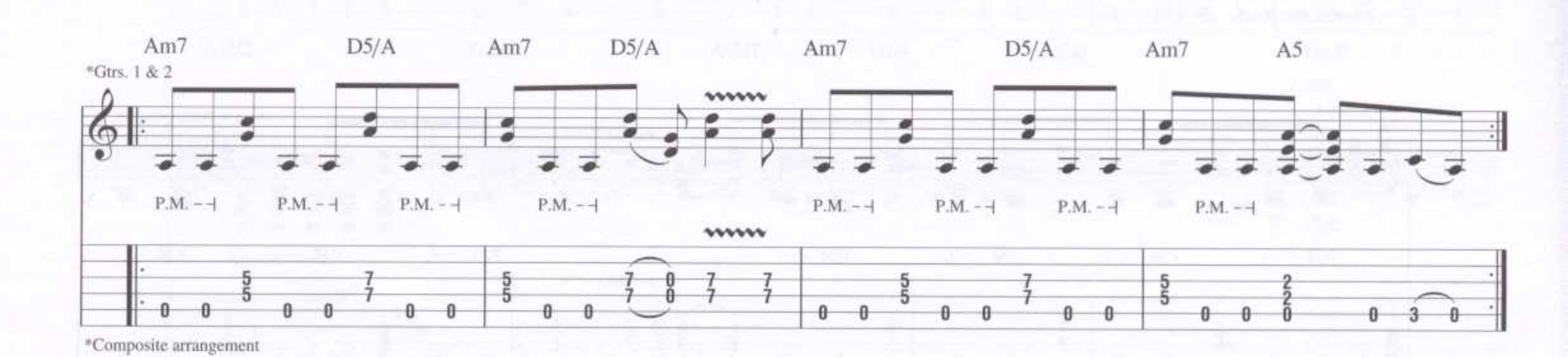


*Chord symbols reflect implied harmony.









*Composite arrangement

𝄋 Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain __ or shoot to maim, __ but we don't need a rea - son. __ The
blind men shout, let the crea - tures out, __ we'll show the un - be - liev - ers. __ The
bod - y bags __ and lit - tle rags __ of chil - dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold - en goose __ is on the loose __ and nev - er out __ of sea - son. __
na - palm screams of hu - man flames, __ of a prime time Bel - sen feast, __ yeah. As the
jel - lied brains __ of those who re - main __ to put the fin - ger right on you. __ As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

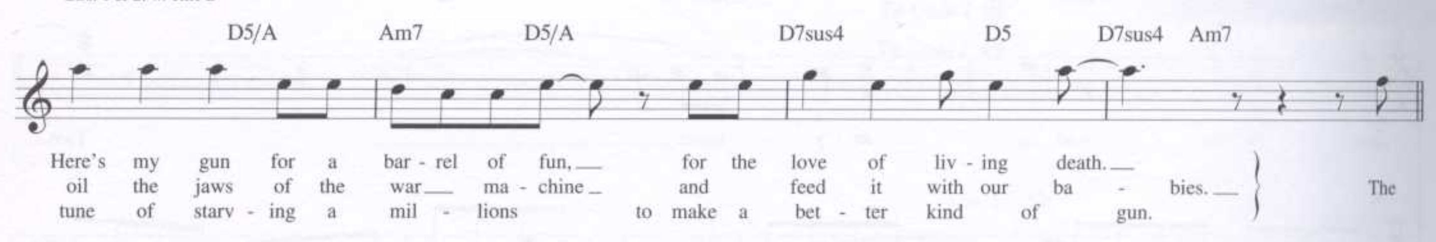
Black - ened pride __ still burns in - side this shell of blood - y trea - son.
rea - sons for the car - nage cut their meat and lick the gra - vy. We
mad men play on words __ and make us all __ dance __ to their song. To the

Riff B

Gtrs. 1 & 2

End Riff B

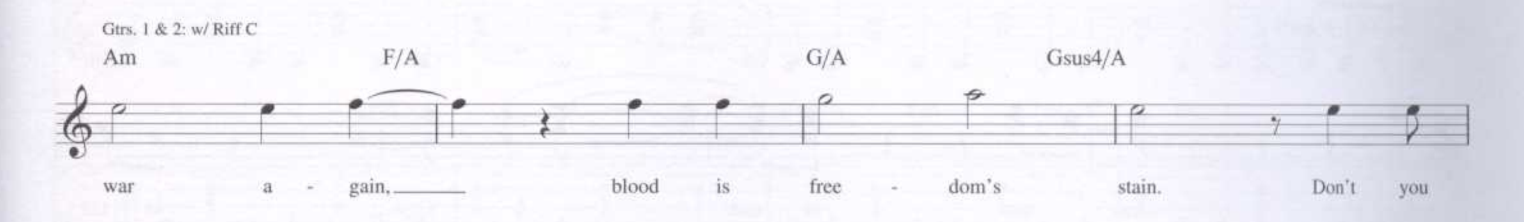
P.M. P.M. P.M. P.M. P.M. P.M. P.M.





*Chord symbols reflect overall harmony.






F
Fsus4
Esus4
E
Am7
pray for my soul any - more.
Two
P.M.
let ring
P.M.
Chorus
C5
G5
Dm
min - utes to mid - night, the hands
Riff D
End Riff D
P.M.
let ring
P.M.
let ring
F5
G5
Am7
Gtr. 2
that threat - en doom.
Two
Gtr. 1
let ring
(Gtr. 2, cont. in slashes)
Gtrs. 1 & 2: w/ Riff D
C5
G5
Dm
min - utes to mid - night, to kill

To Coda 1 ⊕
To Coda 2 ⊕

F5 G5 A

⑤ open

Gtr. 2

(cont. in notation)

the un - born in the womb.

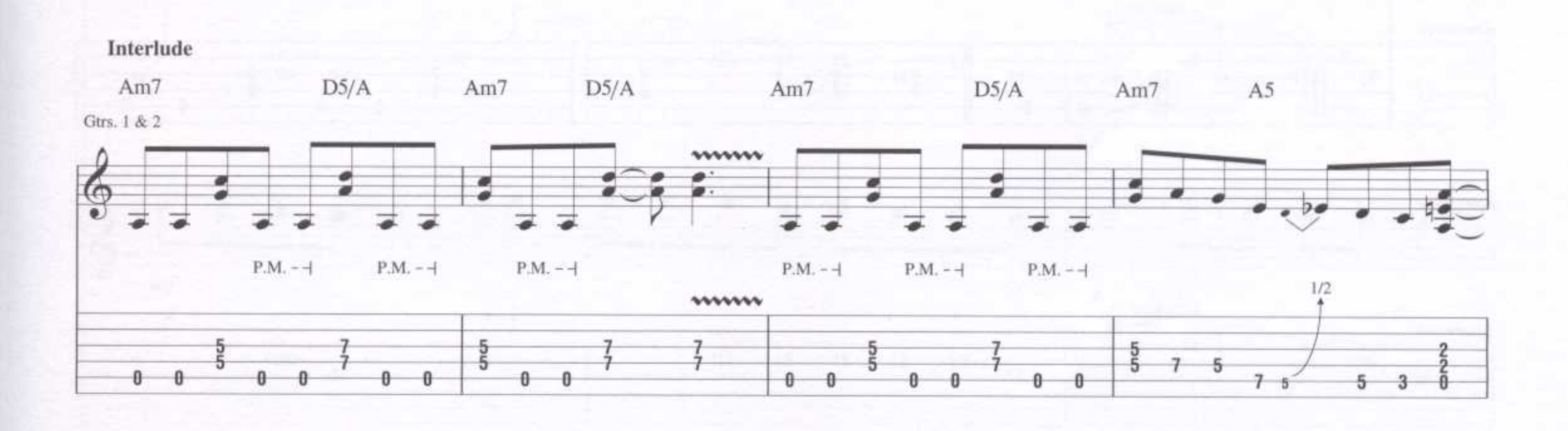
Gtrs. 1 & 2

Gtr. 1

let ring

(1st & 3rd times, Gtr. 2, cont. in slashes)

Interlude



D.S. al Coda 1



Coda 1

Guitar Solo

A5 A5 E5/A G5/A

Gtr. 3 (dist.)

mf

grad. bend grad. release w/ bar

1/2 1

7 (7) 7 5 4 5 4 2 0

-3 1/2

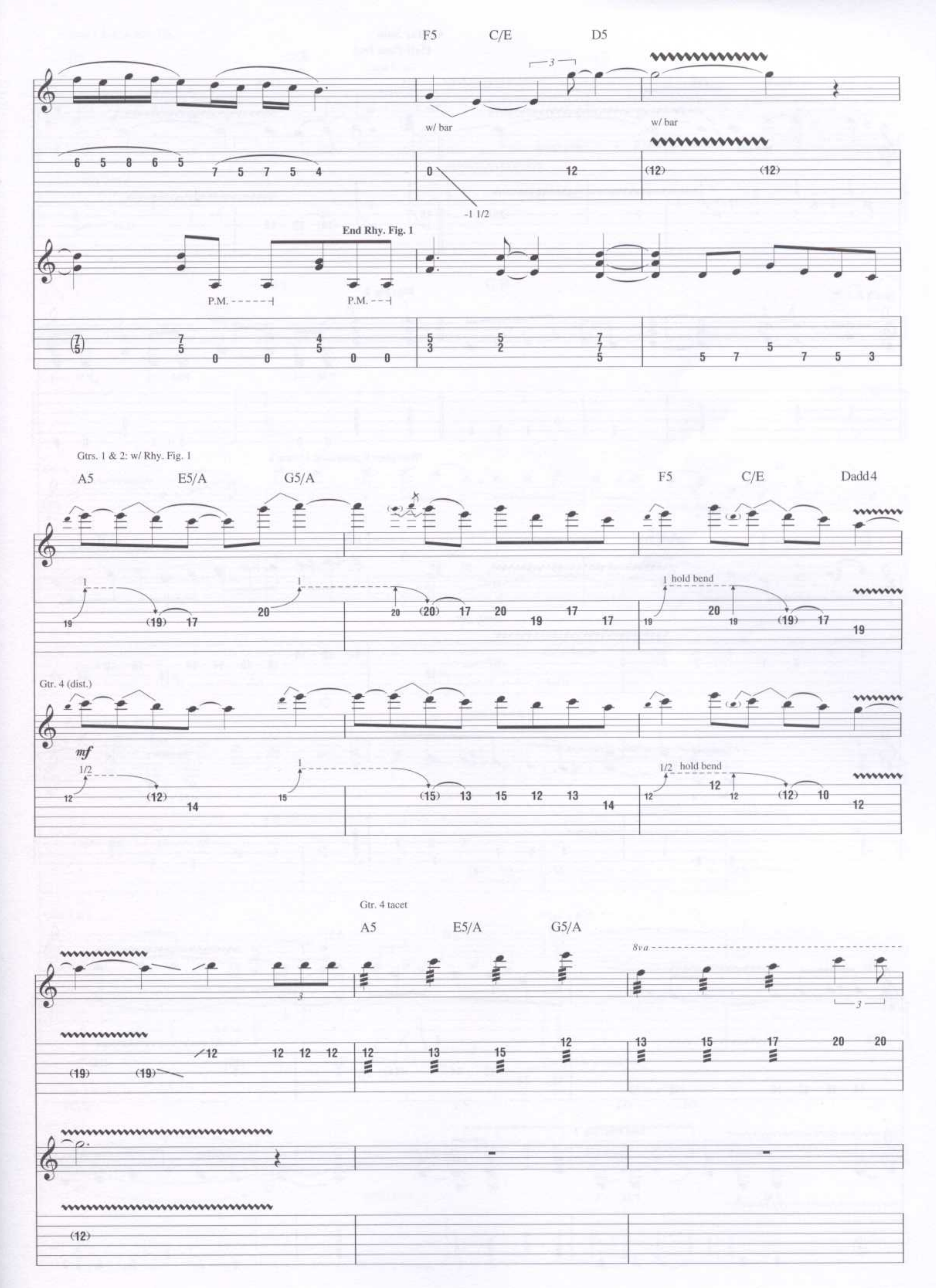
Rhy. Fig. 1

Gtrs. 1 & 2

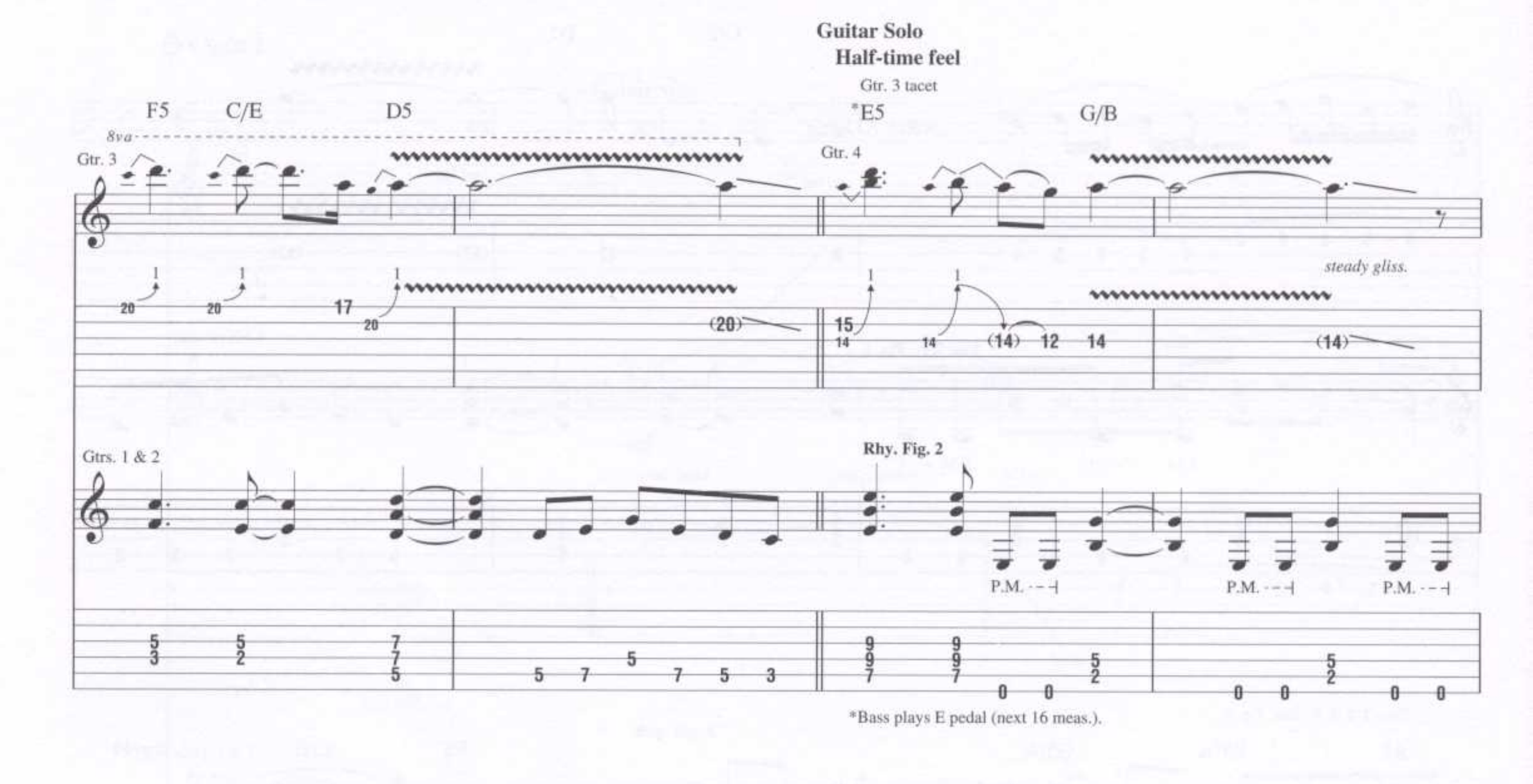
steady gliss.

P.M. P.M. P.M.




F5
C/E
D5
w/ bar
w/ bar
End Rhy. Fig. 1
P.M.
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5
E5/A
G5/A
F5
C/E
Dadd4
hold bend
Gtr. 4 (dist.)
mf
hold bend
Gtr. 4 tacet
A5
E5/A
G5/A
8va

Guitar Solo
Half-time feel





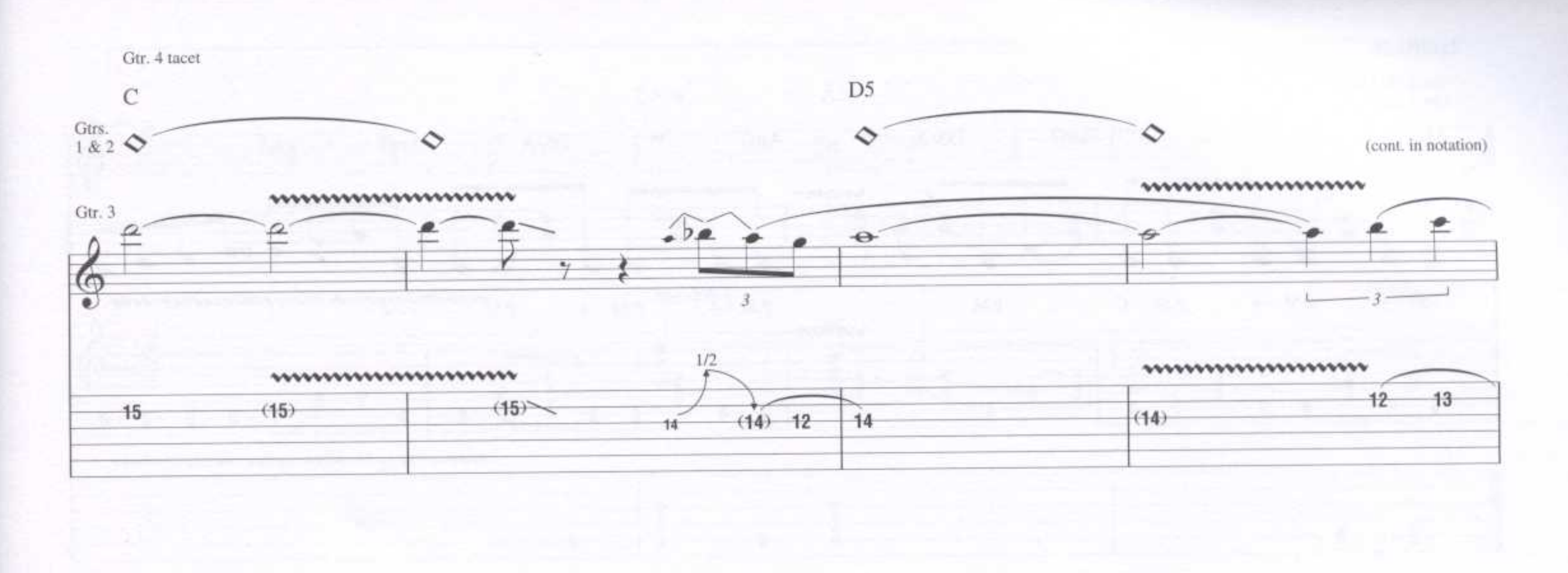




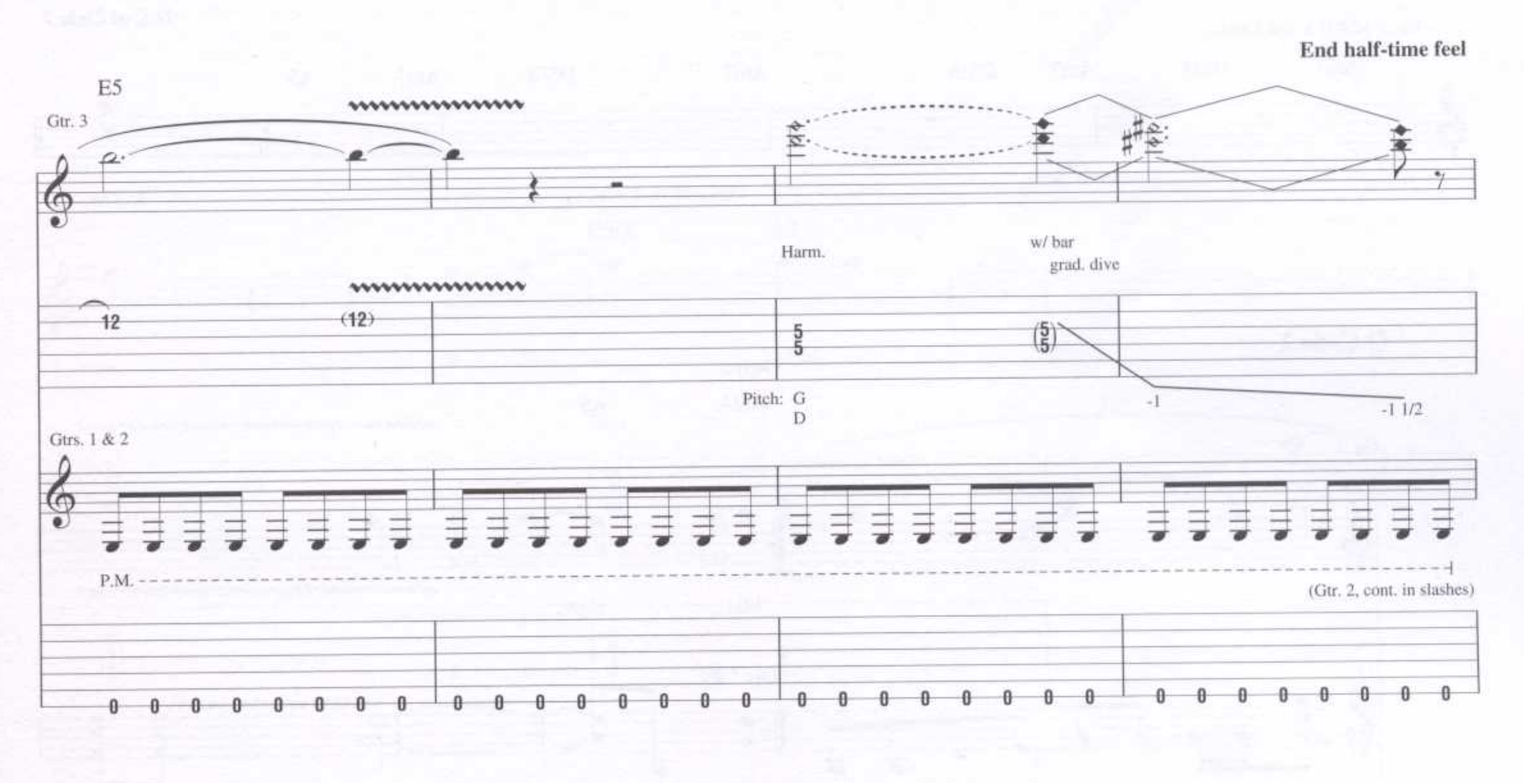
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5
G/B
C5
A/C♯
Gtr. 4
P.M.
steady gliss.
1/2
Gtr. 3
Gtr. 4
Gtr. 4 tacet
C5
G/B
A5
Interlude
C/E
Gtr. 2
(cont. in notation)
15ma
loco
P.H.
steady gliss.
Gtrs. 1 & 2
(Gtr. 2, cont. in slashes)
*Gtrs. 1 & 2
*Composite arrangement
Gtr. 3 tacet
D5/E
E5
D5
E5
Gtrs. 1 & 2
steady gliss.

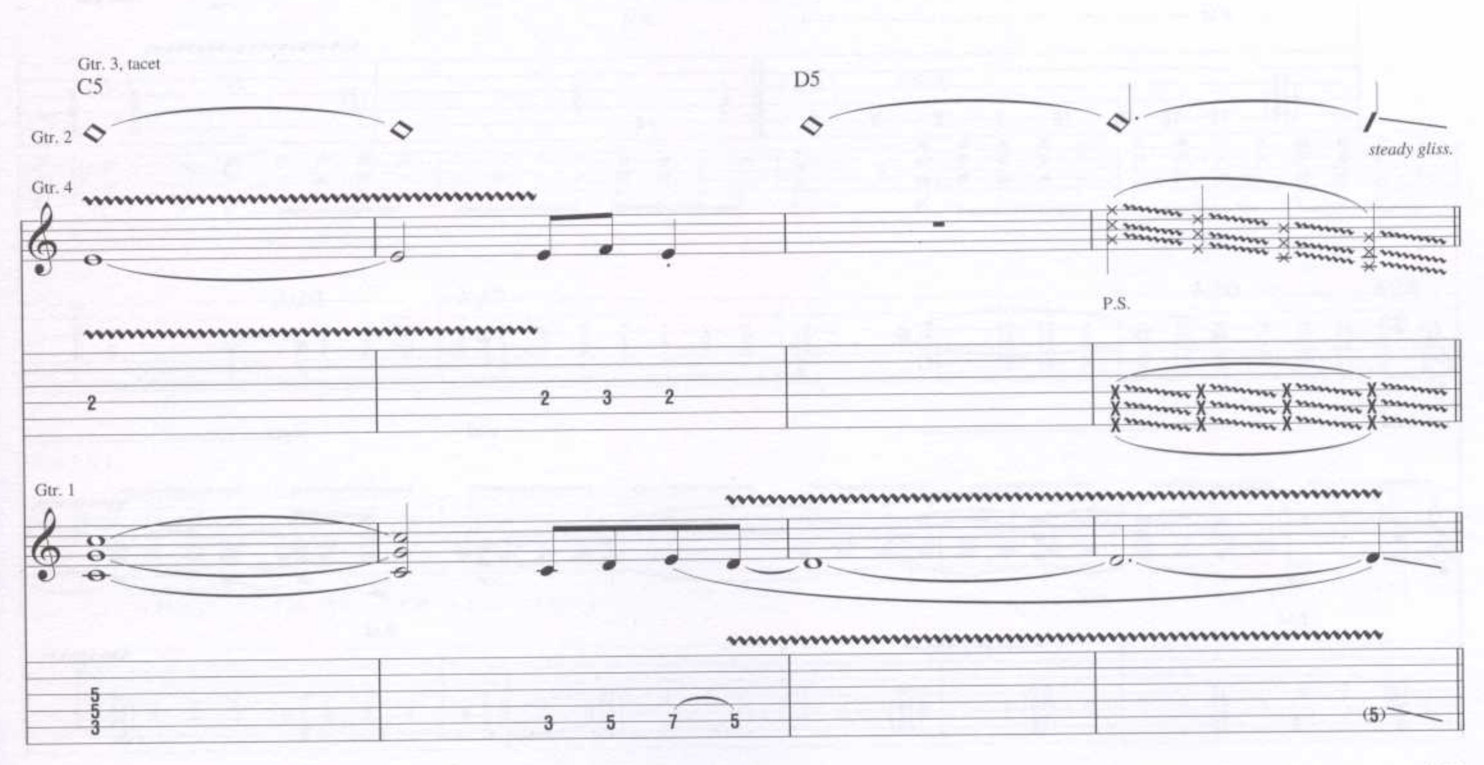


G5
D5
E5
C/E
D/E
steady gliss.
D5
(cont. in slashes)
Gtrs. 1 & 2
D
(Gtr. 1, cont. in notation)
Gtr. 3
w/ bar
1/2
- 1/2
Em
Gtr. 2
Gtr. 1
Gtr. 4
divisi
(Gtr. 1, cont. in slashes)
*Gtr. 1 to left of slash in tab.



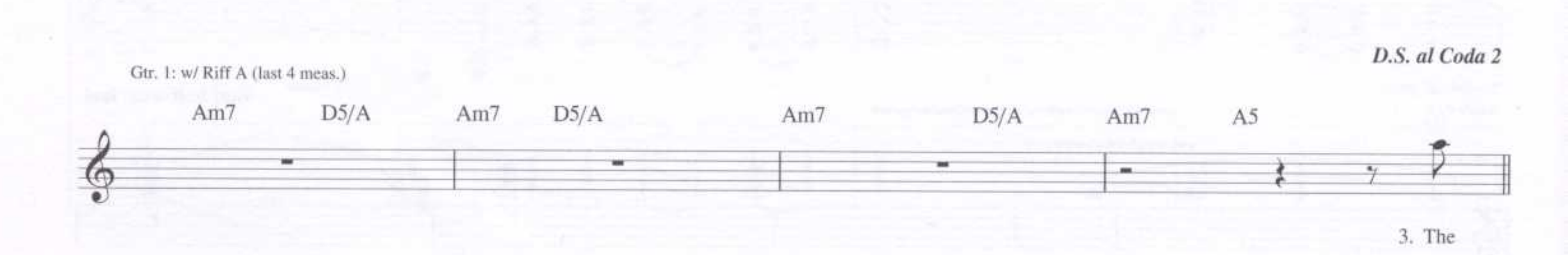
End half-time feel



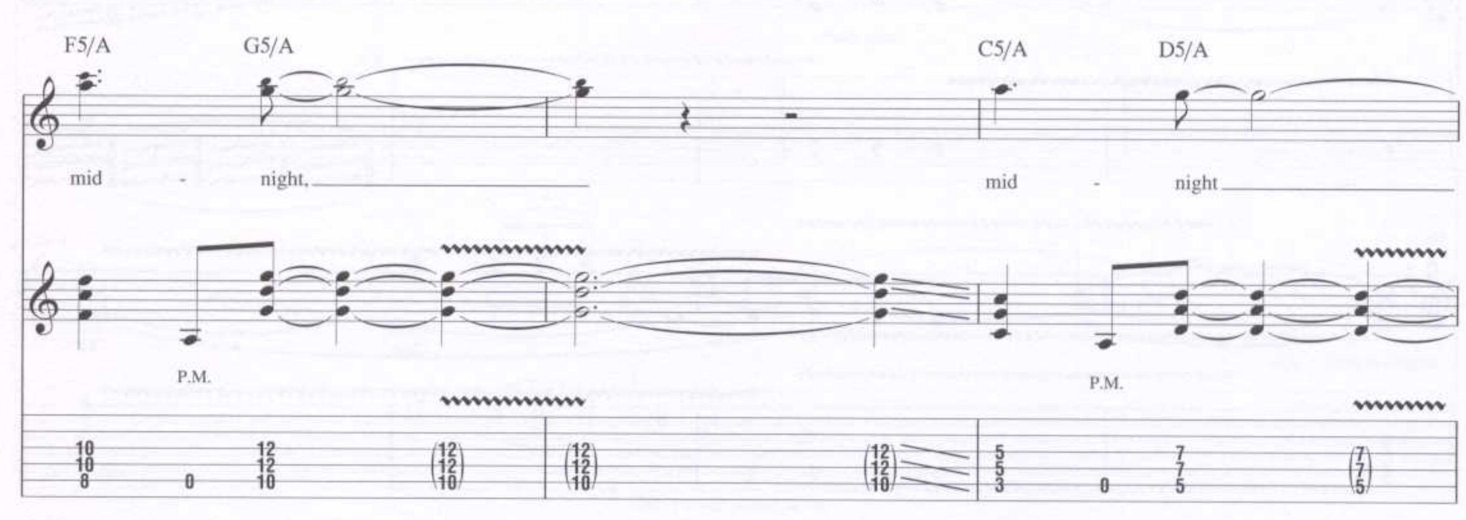


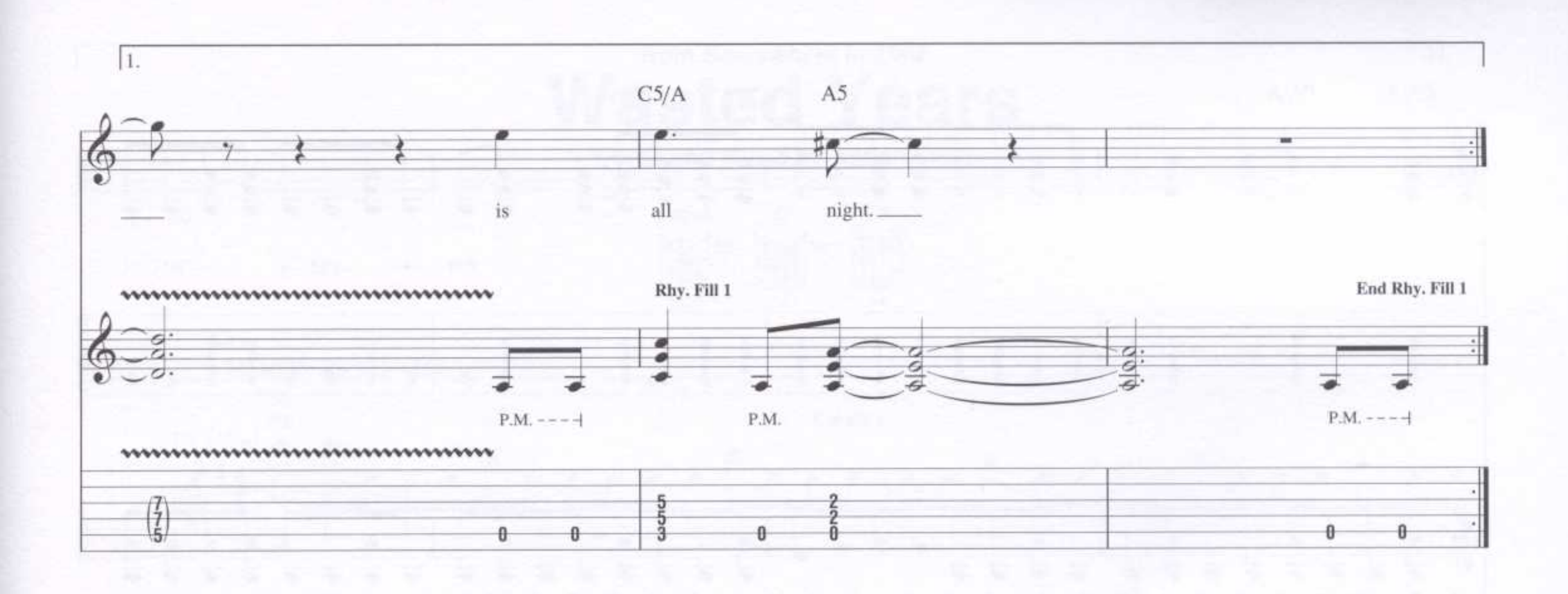

Interlude

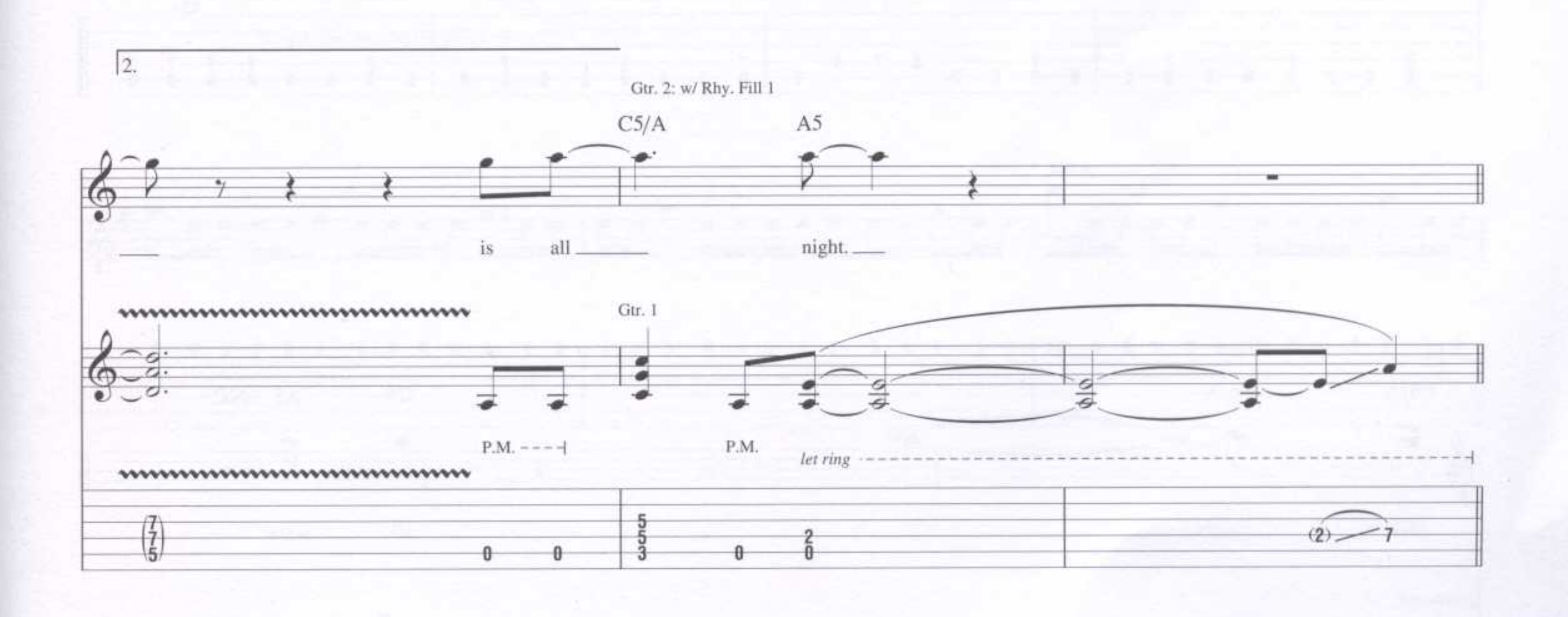

Gtr. 2: w/ Riff A
Gtr. 3 tacet
Am7
D5/A
Am7
D5/A
Am7
D5/A
Am7
A5
Gtr. 1
P.M.
P.M.


Gtr. 1: w/ Riff A (last 4 meas.)
D.S. al Coda 2
Am7
D5/A
Am7
D5/A
Am7
D5/A
Am7
A5
3. The


Coda 2
Outro
G5/A
A5
Gtr. 2
(cont. in notation)
Mid - night,
Gtr. 1
Gtrs. 1 & 2
P.M.
P.M.


F5/A
G5/A
C5/A
D5/A
mid - night,
mid - night
P.M.
P.M.


1.
C5/A
A5
is
all
night.
Rhy. Fill 1
End Rhy. Fill 1
P.M.


2.
Gtr. 2: w/ Rhy. Fill 1
C5/A
A5
is
all
night.
Gtr. 1
P.M.
let ring


G5/A
A5
F5/A
G5/A
Gtr. 2
Gtrs. 1 & 4
P.M.

1.

C5/A D5/A C5/A A5

2.

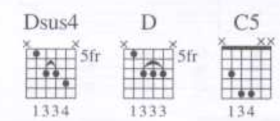
C5/A D5/A C5 A5 N.C.

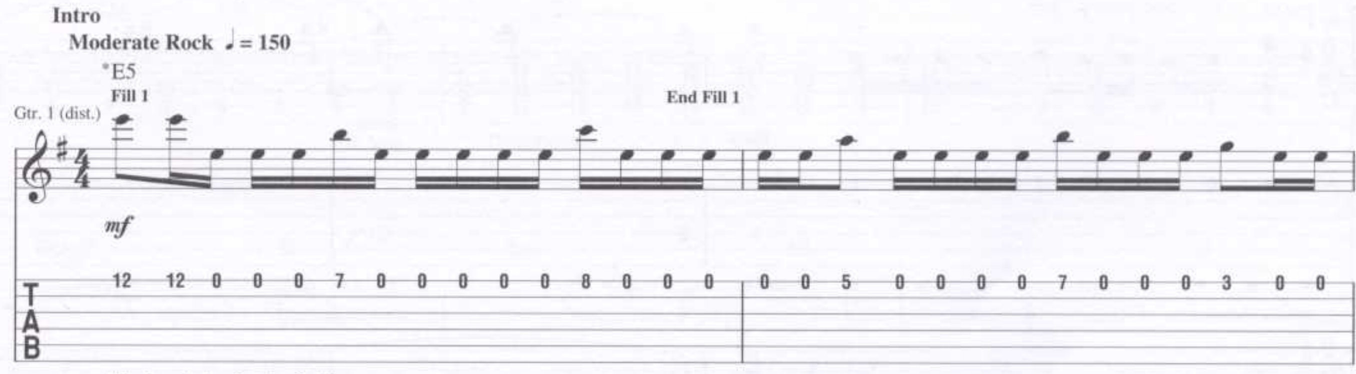
Mid - night all night!

from *Somewhere in Time*

Wasted Years

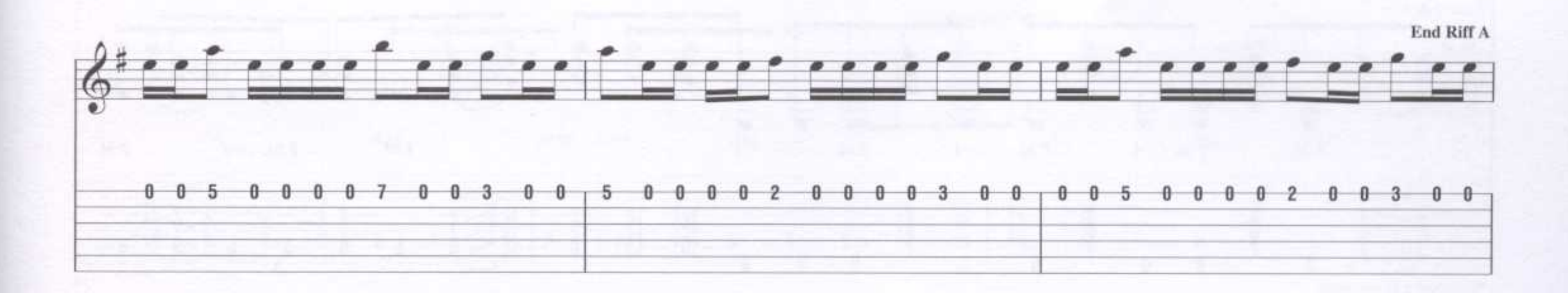
Words and Music by Adrian Smith



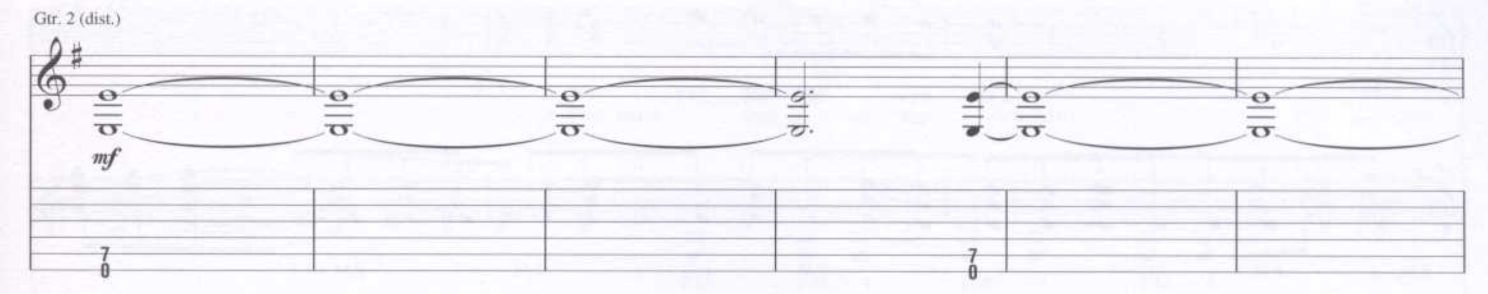



*Chord symbols reflect implied harmony.





Gtr. 1: w/ Riff A (1 1/2 times)

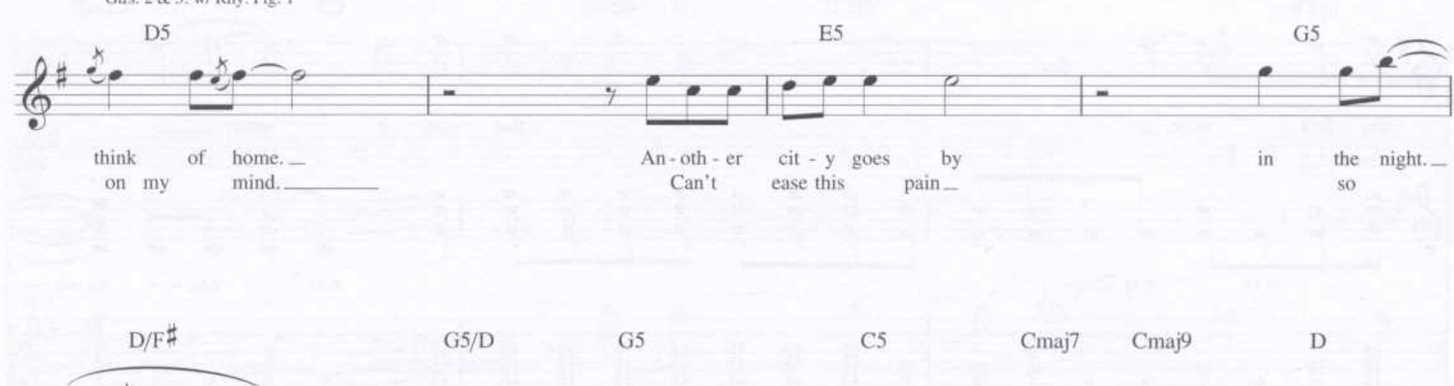


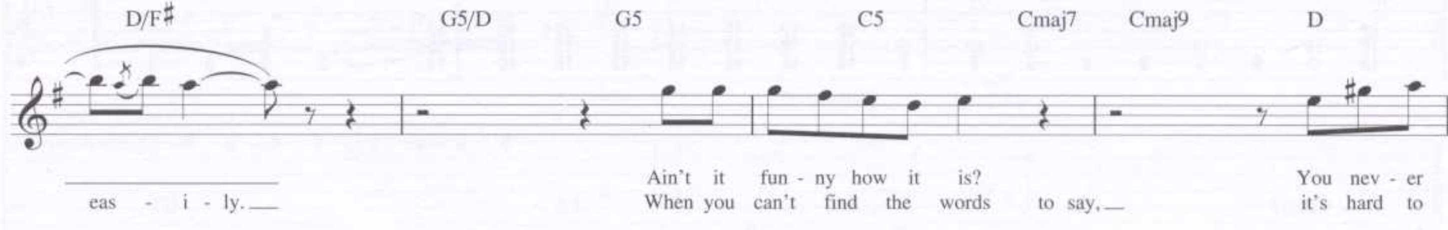

Dsus4
D
Gtr. 3 (dist.)
mf
(cont. in notation)
1. From the
Gtr. 1
Harm.
w/ bar grad. dive
Pitch: D
-1/4
-1/2
-1 1/2
Gtr. 2
Verse
Gtr. 1 tacet
D5
E5
G5
D5
coast of gold
a - cross the sev - en seas,
Rhy. Fill 1
*Gtrs. 2 & 3
End Rhy. Fill 1
Rhy. Fig. 1
P.M.
*Composite arrangement
E5
G5
I'm trav - 'lin' on

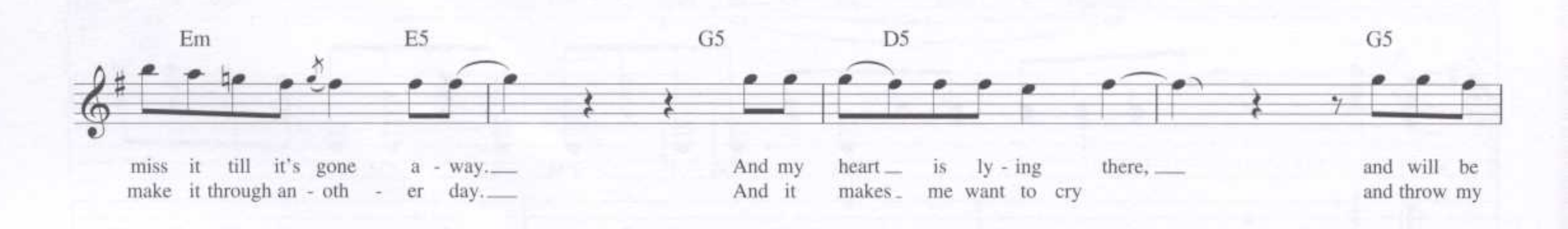


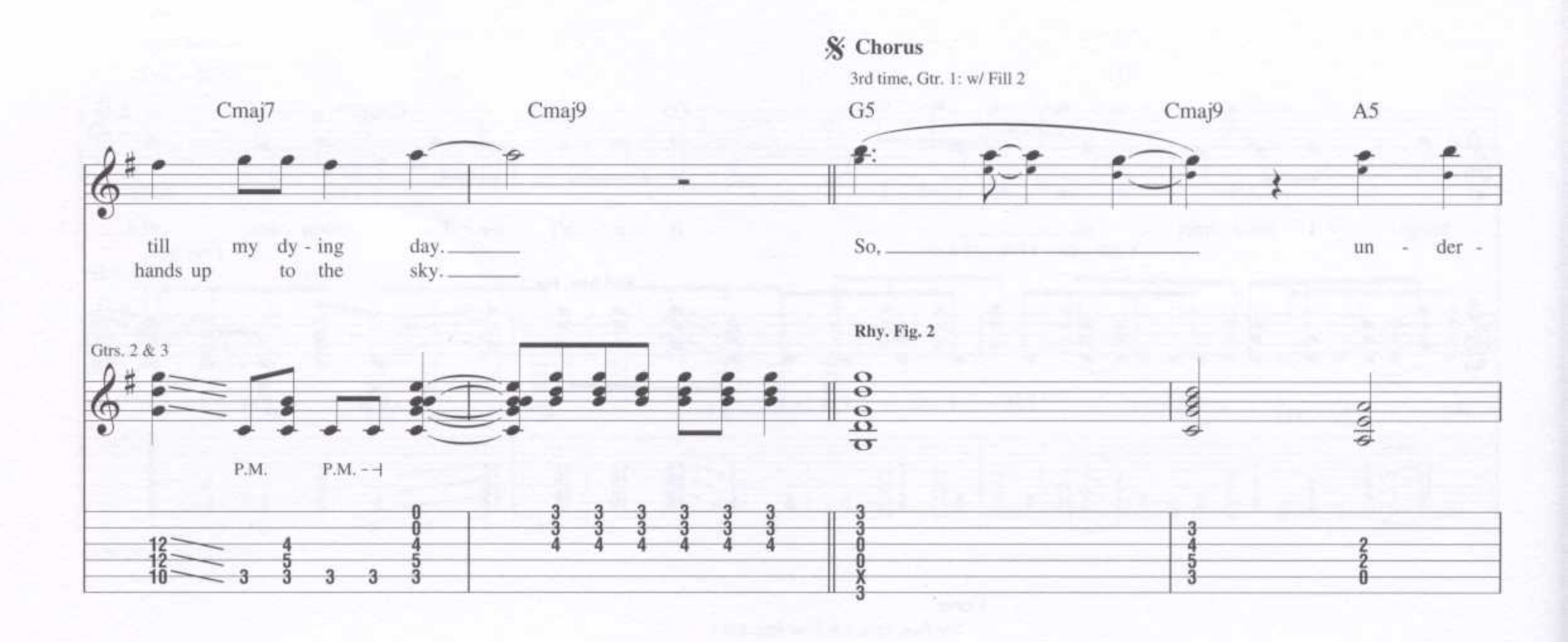
D/F#
*G5/D
G5
C5
Cmaj7
far and wide.
But now it seems
P.M.
P.M.
let ring
*Bass plays D.
Cmaj9
D
Em
E5
G5
I'm just a stran - ger to my - self.
And all the
let ring
D5
G5
Cmaj7
things I some - times do,
it is - n't me but some - one else.
End Rhy. Fig. 1
Verse
2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1
D
D Em
E5
G5
2. I close my eyes,
and
3. Too much time on my hands.
I've got you

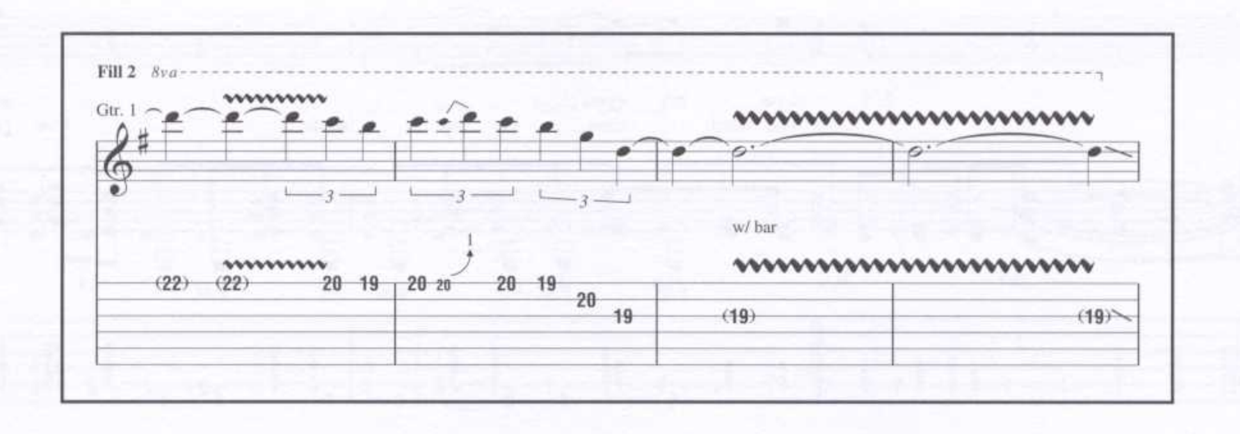

Gtrs. 2 & 3: w/ Rhy. Fig. 1


D5
E5
G5
think of home.
An - oth - er cit - y goes by in the night.
on my mind.
Can't ease this pain so

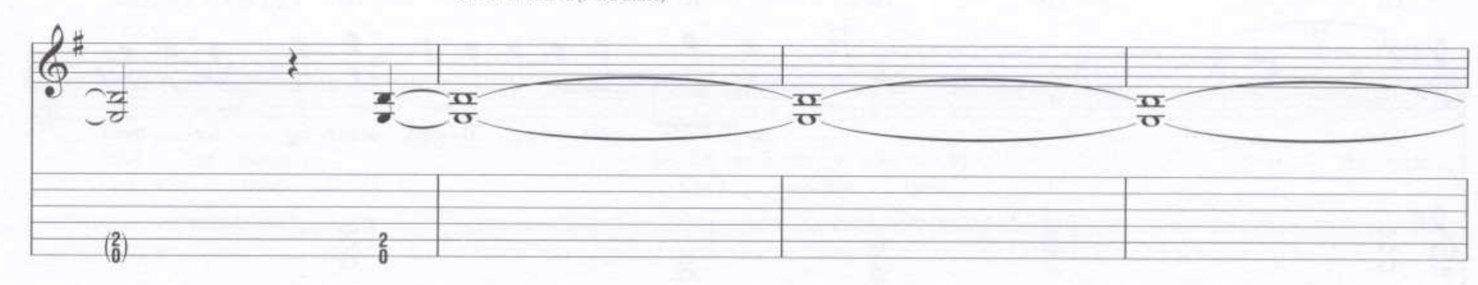

D/F#
G5/D
G5
C5
Cmaj7
Cmaj9
D
eas - i - ly.
Ain't it fun - ny how it is? You nev - er
When you can't find the words to say, it's hard to

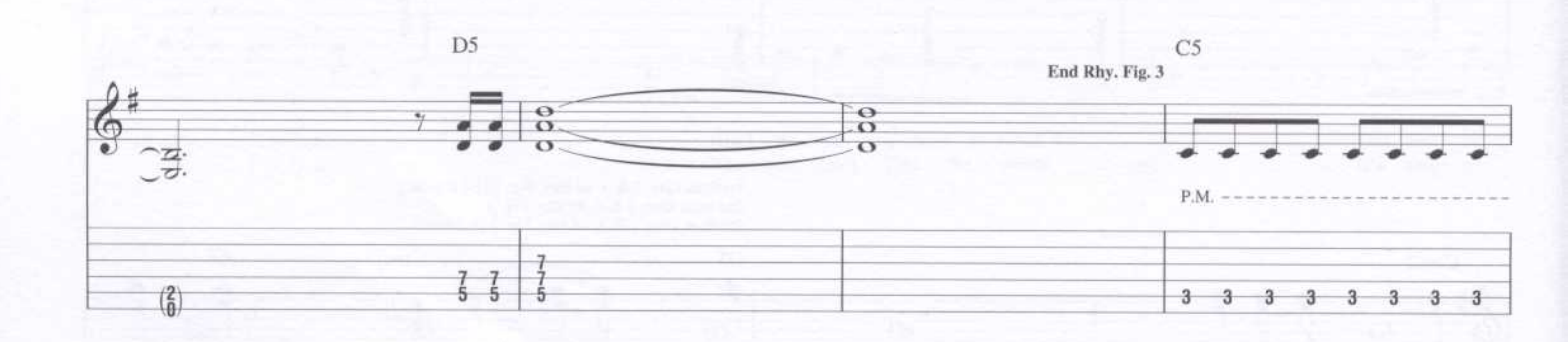

Em
E5
G5
D5
G5
miss it till it's gone a - way.
And my heart is ly - ing there, and will be
make it through an - oth - er day.
And it makes me want to cry and throw my

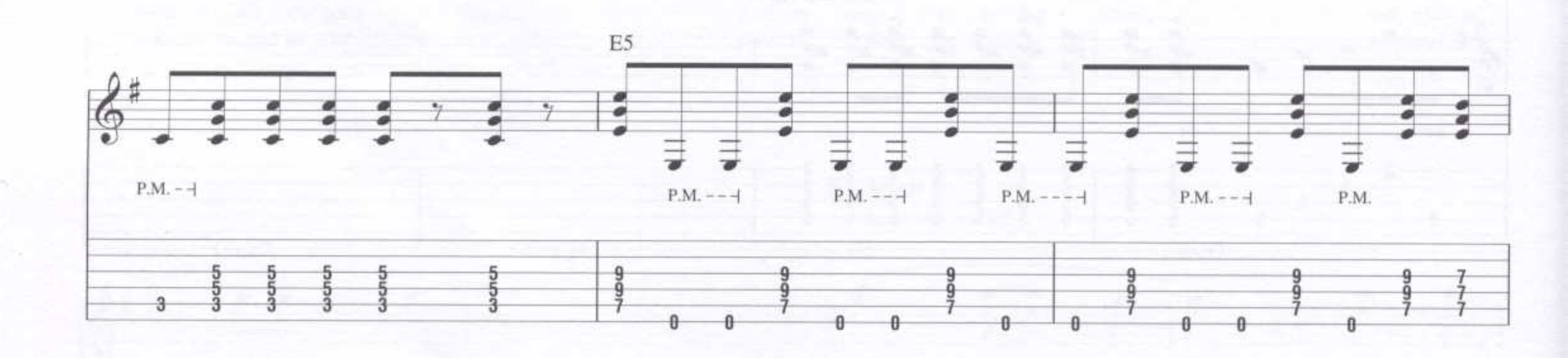

Chorus
3rd time, Gtr. 1: w/ Fill 2
Cmaj7
Cmaj9
G5
Cmaj9
A5
till my dy - ing day.
So, un - der -
hands up to the sky.
Gtrs. 2 & 3
Rhy. Fig. 2
P.M.
P.M.


Fill 2
8va
Gtr. 1
w/ bar

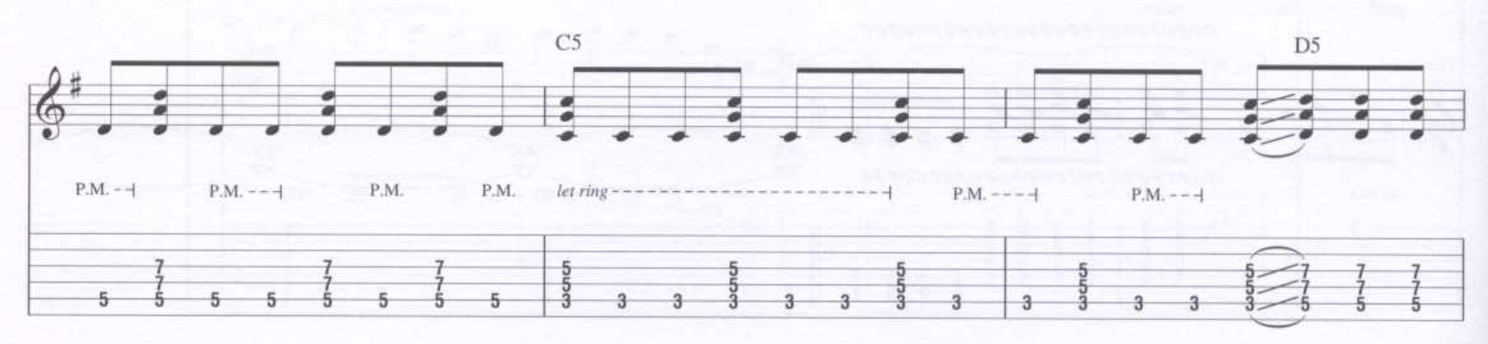

D5
C5
A5
E5
D5
stand,
don't waste your time al - ways search - ing for those
1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
Csus2
G5
Cmaj9
A5
wast - ed years.
Face up,
make your
End Rhy. Fig. 2
let ring
D5
C5
A5
E5
D5
stand.
And re - al - ize you're liv - ing in the
To Coda
Interlude
Gtr. 1: w/ Fill 1
Gtr. 1: w/ Riff A (last 3 meas.)
Csus2
E5
gold - en years.
Gtrs. 2 & 3
Rhy. Fig. 3
let ring


Gtr. 1: w/ Riff A (5 1/2 times)


D5
C5
End Rhy. Fig. 3
P.M.


E5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


D5
let ring
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


C5
D5
P.M.
P.M.
P.M.
P.M.
let ring
P.M.
P.M.

E5

Rhy. Fig. 4

P.M. P.M. P.M. P.M. let ring P.M. P.M. P.M.

P.M. P.M. P.M.

D5

P.M. P.M. P.M. P.M. P.M.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)
Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Gtr. 1 C5 D5 D5 E5

let ring

Gtrs. 2 & 3

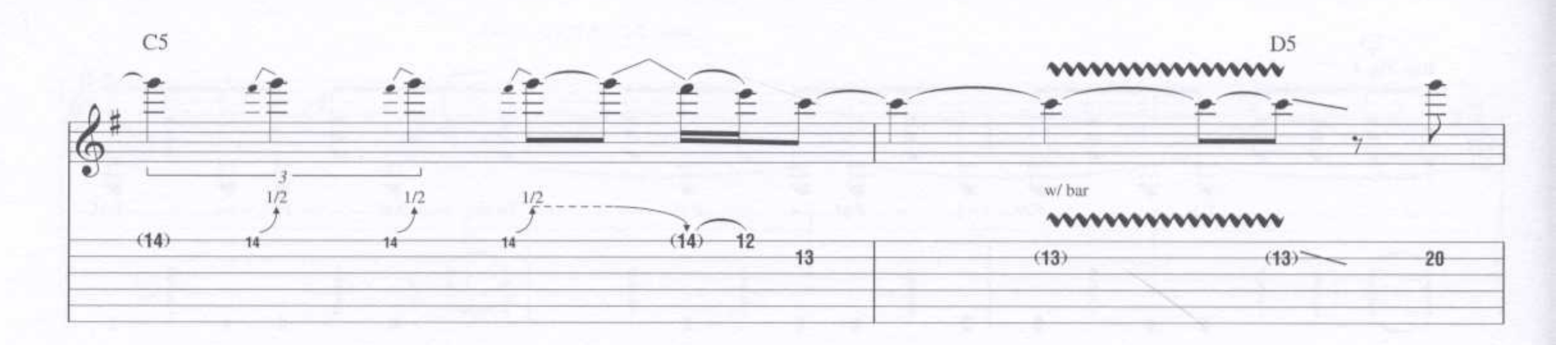
End Rhy. Fig. 4

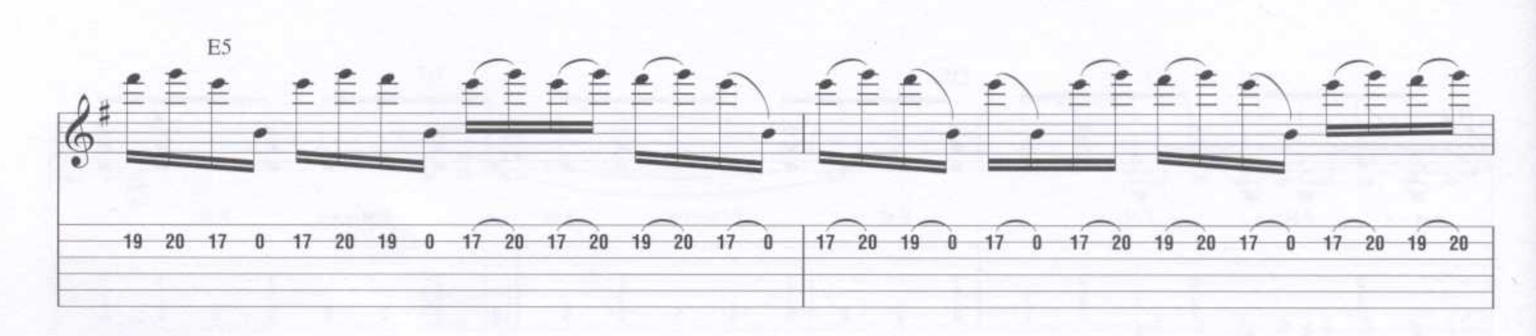
let ring P.M. P.M.

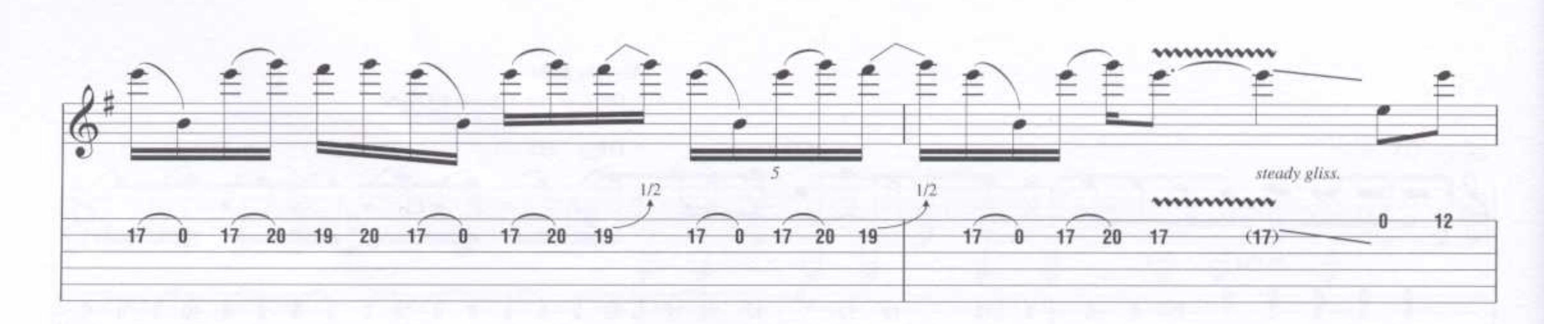
w/ bar

-1 1/2




C5
D5
w/ bar


E5


steady gliss.


D5
8va

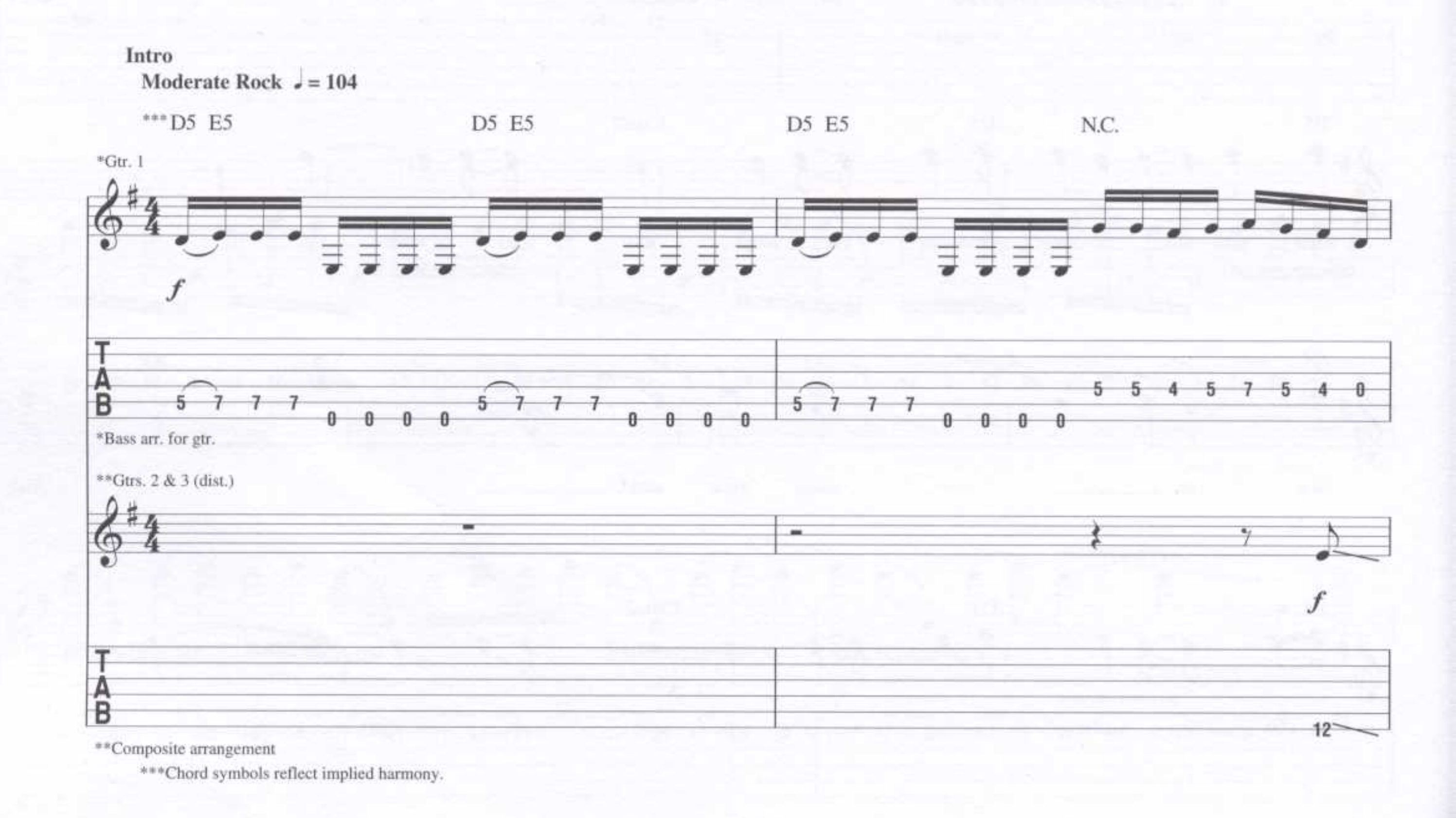

C5
D.S. al Coda
Gtr. 3
8va
Gtr. 1
Gtr. 2
P.M.
P.M.

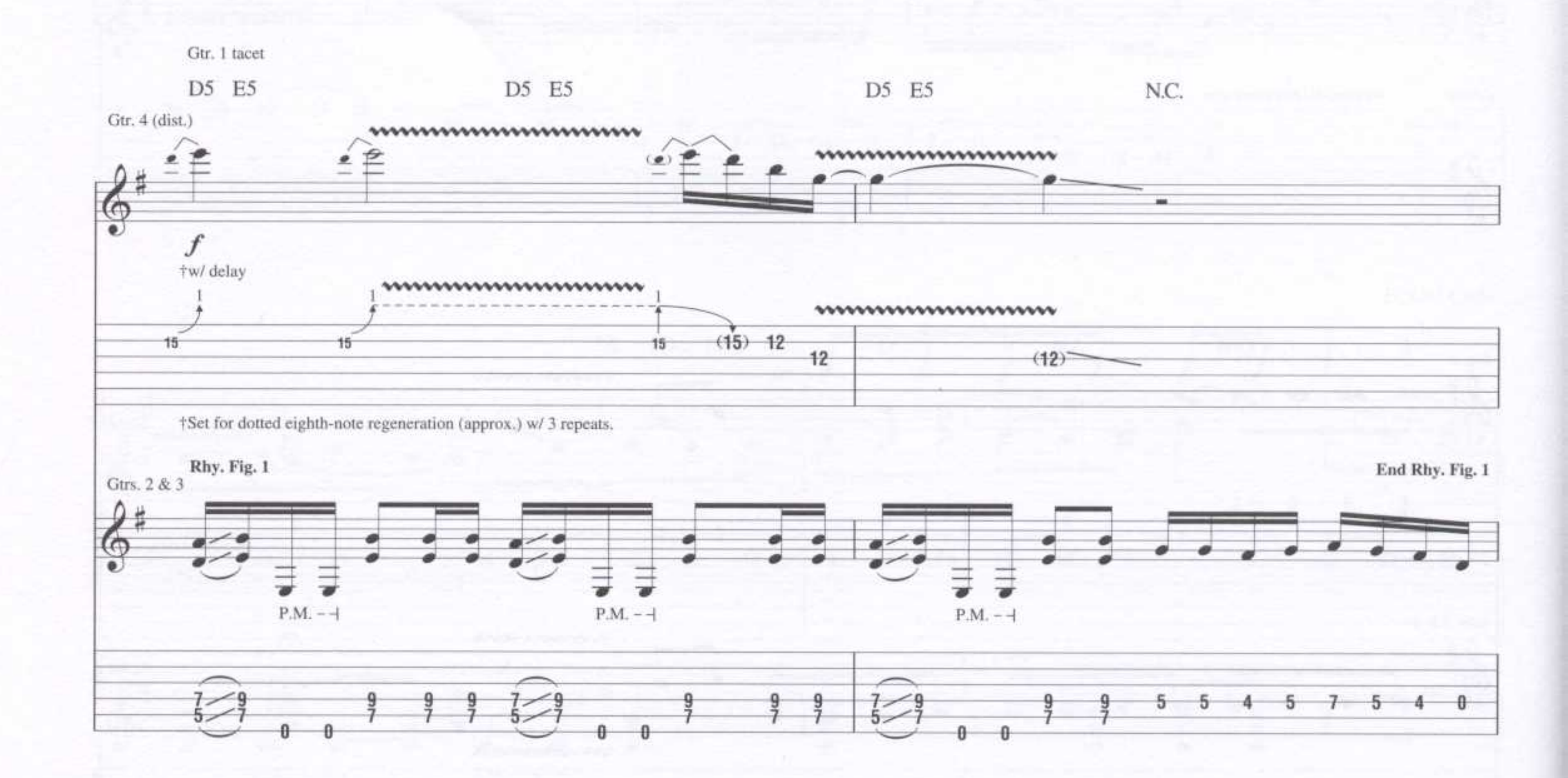

Coda
G5
Cmaj9
A5
D5
C5
A5
So, un - der - stand, don't
E5
D5
Csus2
waste your time al - ways search - ing for those wast - ed years.
G5
Cmaj9
A5
D5
C5
A5
Face up, make your stand. And
E5
D5
Csus2
re - al - ize you're liv - ing in the gold - en years.
Outro
Gtr. 1: w/ Riff A (2 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 3
E5
D5
Gtr. 1
C
G/B
Am
G
A5
G5
E5
Gtrs. 2 & 3
P.M.

from *Killers*

Wrathchild

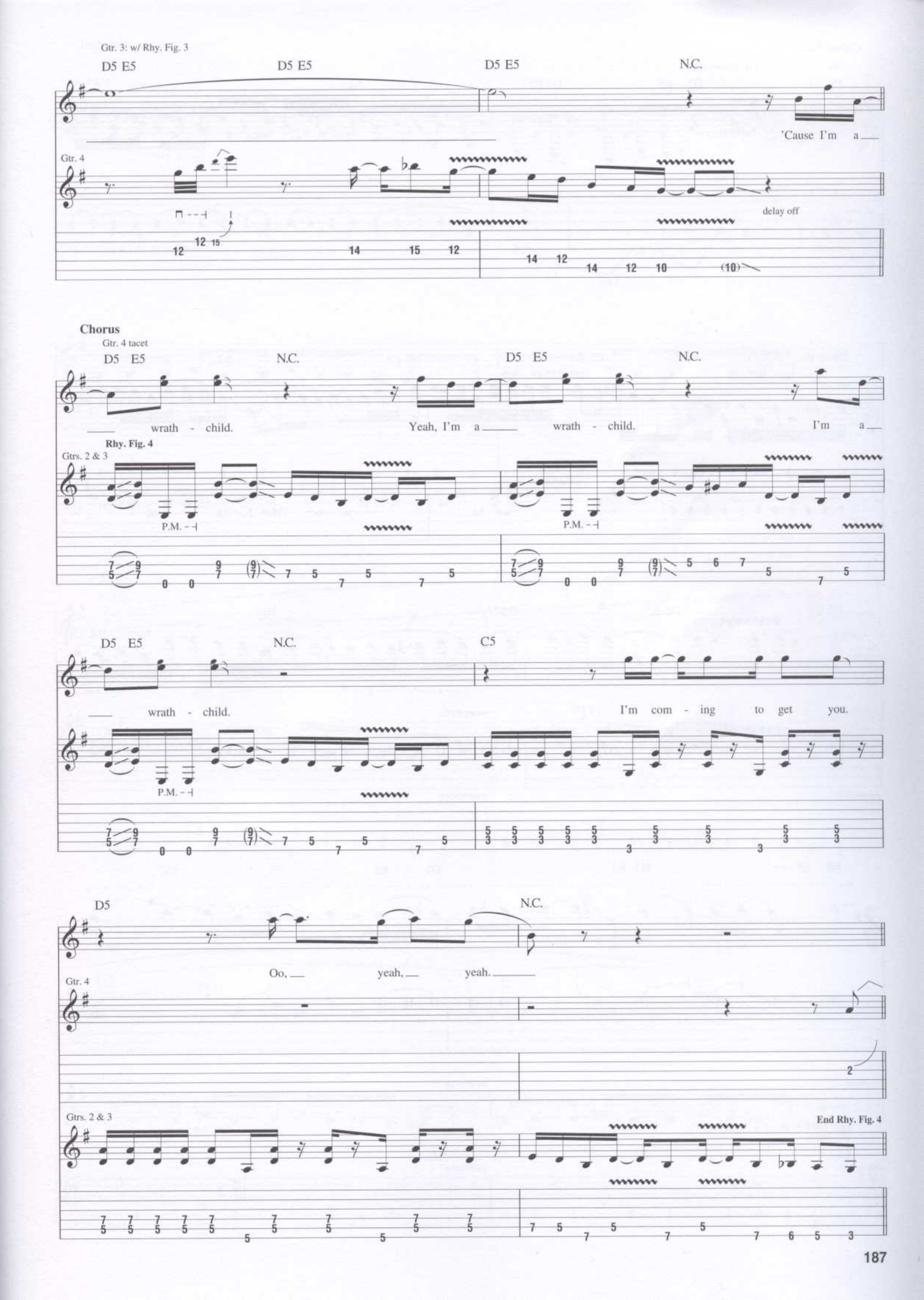
Words and Music by Steven Harris



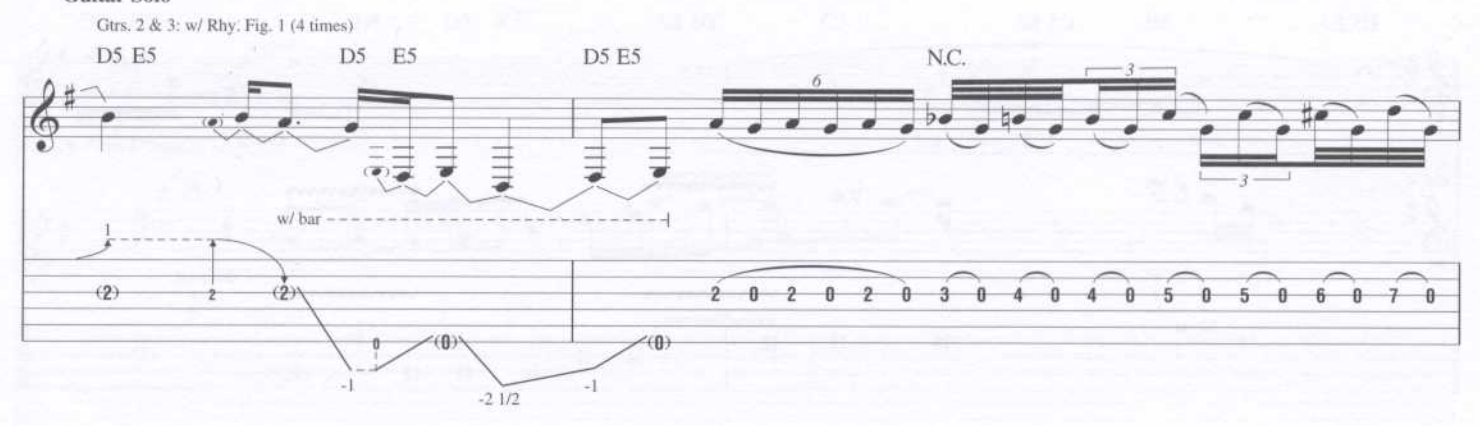


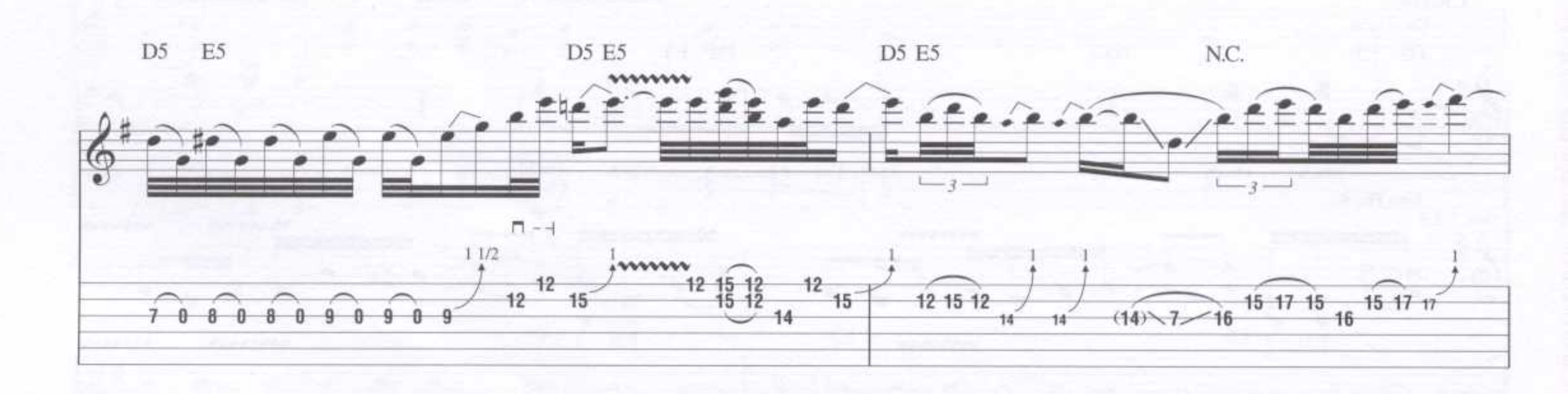

Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 4 tacet
D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5
1. Born in - to a scene of an - gri - ness and greed,
dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.
Pre-Chorus
C5 B5
I was nev - er meant to be.
Now I spend my time look - ing
Gtrs. 2 & 3
Rhy. Fig. 2
P.M.
all a - round
for a man that's no - where
Gtr. 4
Gtrs. 2 & 3
P.M.

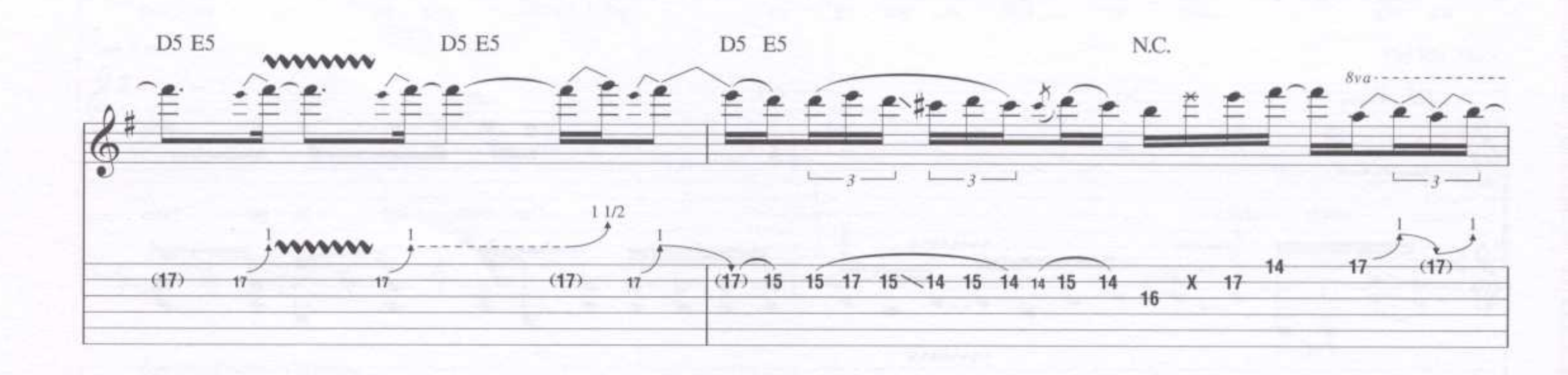

Gtr. 4 tacet
D5 E5
D5 E5
C5
B5
to be found.
Un - til I find him, I'm
G5
F♯5
C5
B5
nev - er gon - na stop searching - ing. I'm go - ing to find my man, gon - na
Gtrs. 2 & 3
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
D5 E5
D5 E5
D5 E5
N.C.
trav - el 'round.
Gtr. 4
*Gradually bend note while picking in rhythm indicated.
Rhy. Fig. 3
Gtr. 3
End Rhy. Fig. 3
P.M.

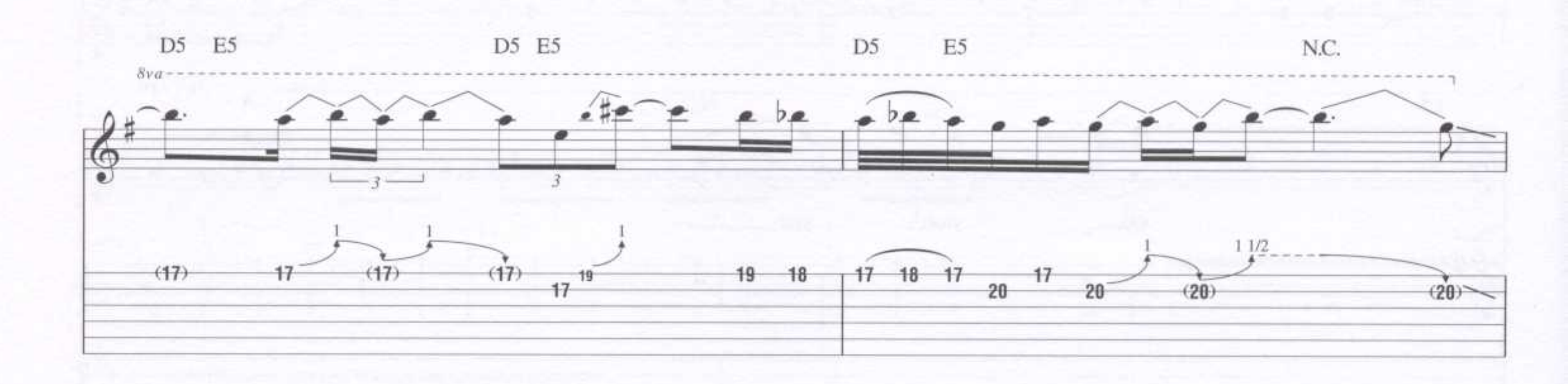

Gtr. 3: w/ Rhy. Fig. 3
D5 E5
D5 E5
D5 E5
N.C.
'Cause I'm a
Gtr. 4
delay off
Chorus
Gtr. 4 tacet
D5 E5
N.C.
D5 E5
N.C.
wrath - child.
Yeah, I'm a
wrath - child.
I'm a
Rhy. Fig. 4
Gtrs. 2 & 3
P.M.
D5 E5
N.C.
C5
wrath - child.
I'm com - ing to get you.
P.M.
D5
N.C.
Oo, yeah, yeah.
Gtr. 4
Gtrs. 2 & 3
End Rhy. Fig. 4

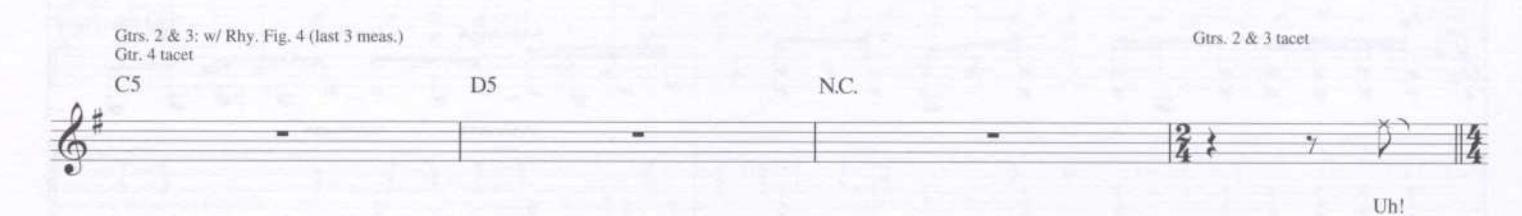

Guitar Solo


Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)
D5 E5
D5 E5
D5 E5
N.C.
w/ bar


D5 E5
D5 E5
D5 E5
N.C.


D5 E5
D5 E5
D5 E5
N.C.
8va


D5 E5
D5 E5
D5
E5
N.C.
8va


Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
Gtr. 4 tacet
Gtrs. 2 & 3 tacet
C5
D5
N.C.
Uh!

Interlude





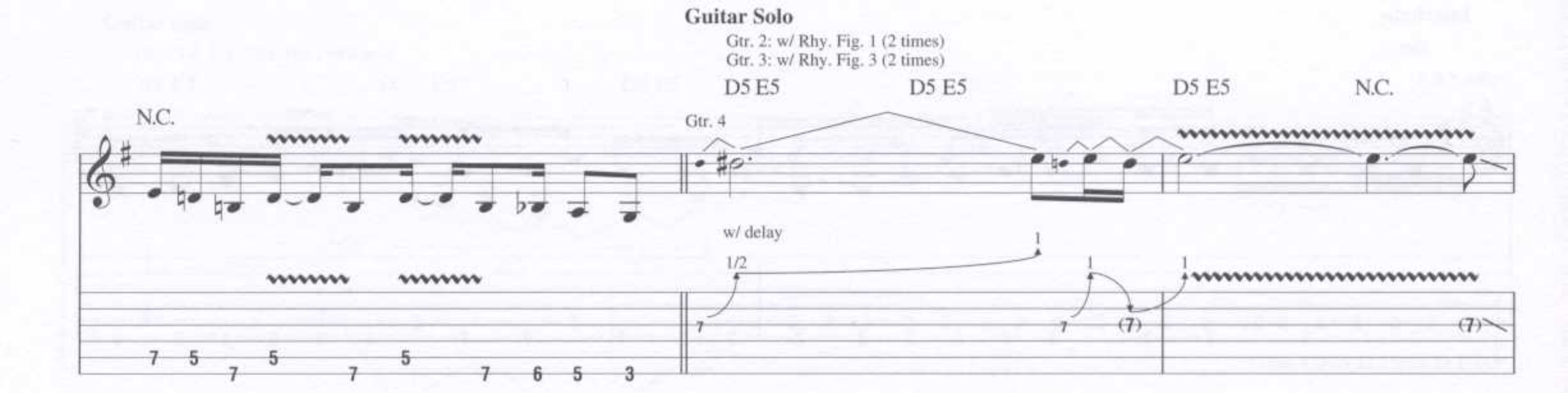

Bm
*Gtrs. 2 & 3
7 7 7 5 7 7 5 7 6 5 3 0 0 7 7 7 5 7 7 5 7 6 5 3 0 0
*Gtr. 3 w/ slight P.M. (next 8 meas.).

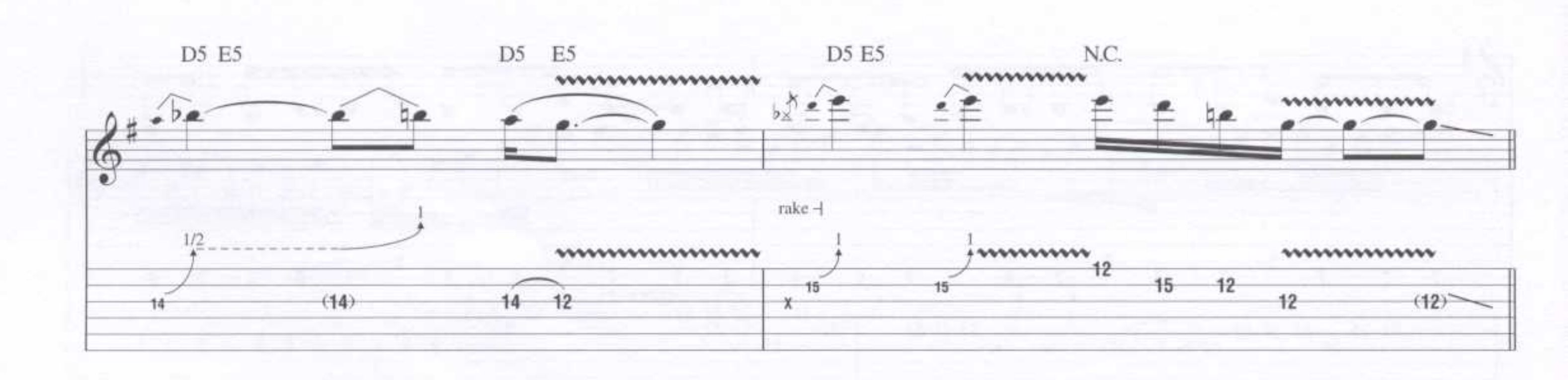

7 7 7 5 7 7 5 7 6 5 3 0 0 7 7 7 5 7 7 5 7 6 5 3 0


C♯m
Oh!
4 4 4 2 4 4 2 4 3 2 5 2 4 4 4 2 4 4 2 4 3 2 5 2


Dm
5 5 5 3 5 5 3 5 4 3 6 3 5 5 5 3 5 5 3 5 4 3 6 3

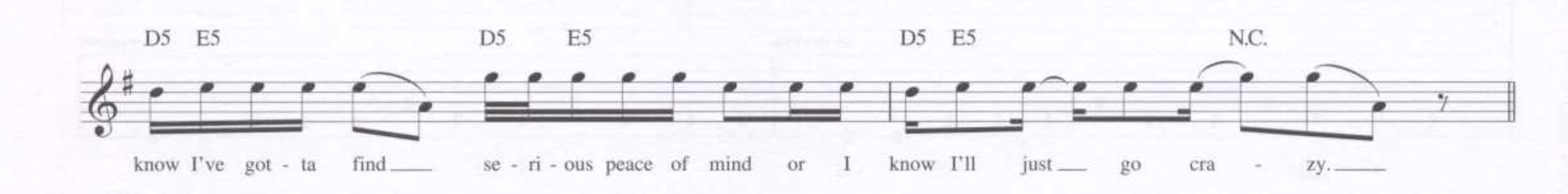
Guitar Solo



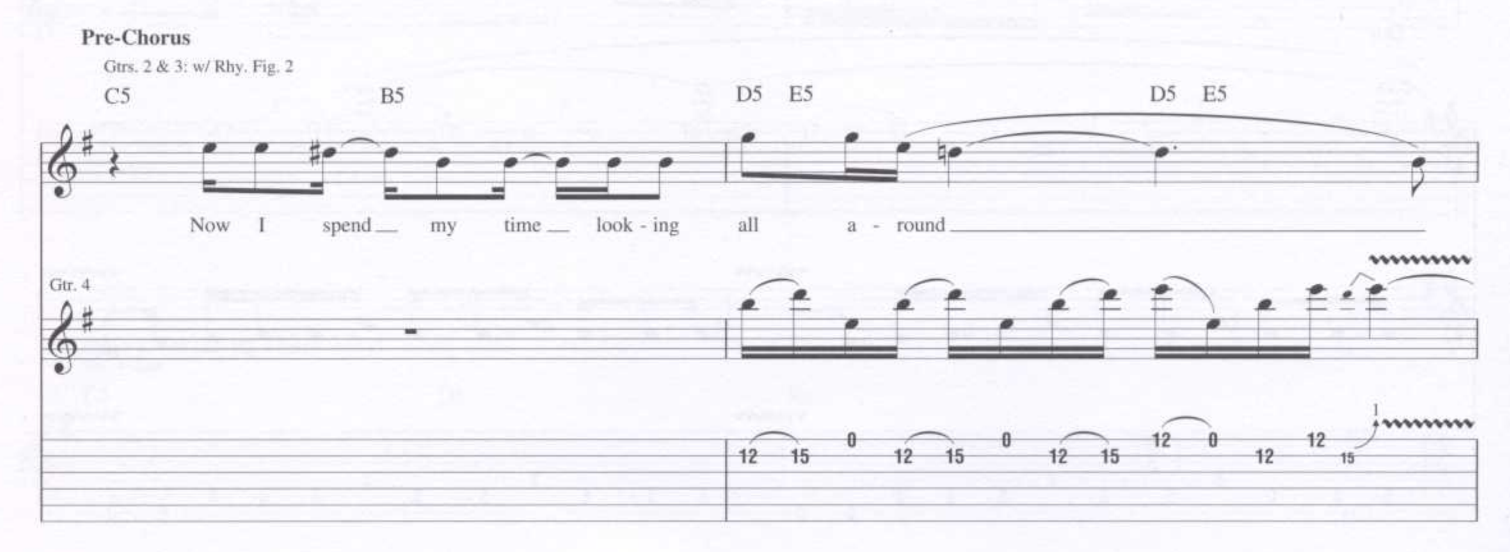


Verse

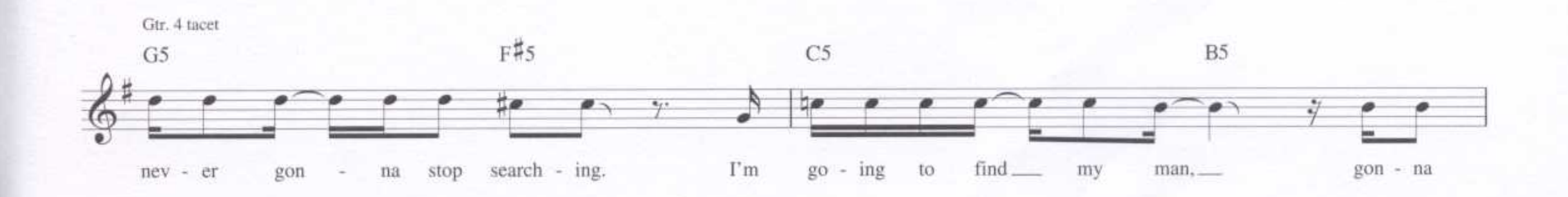


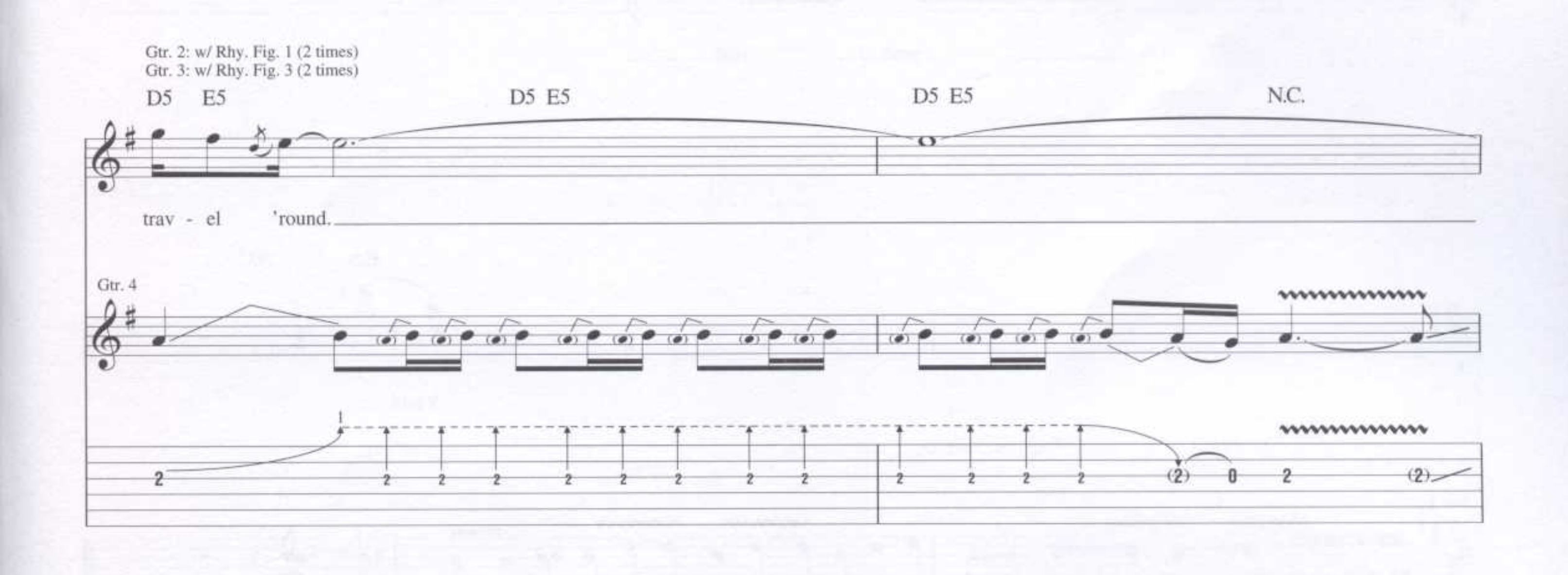


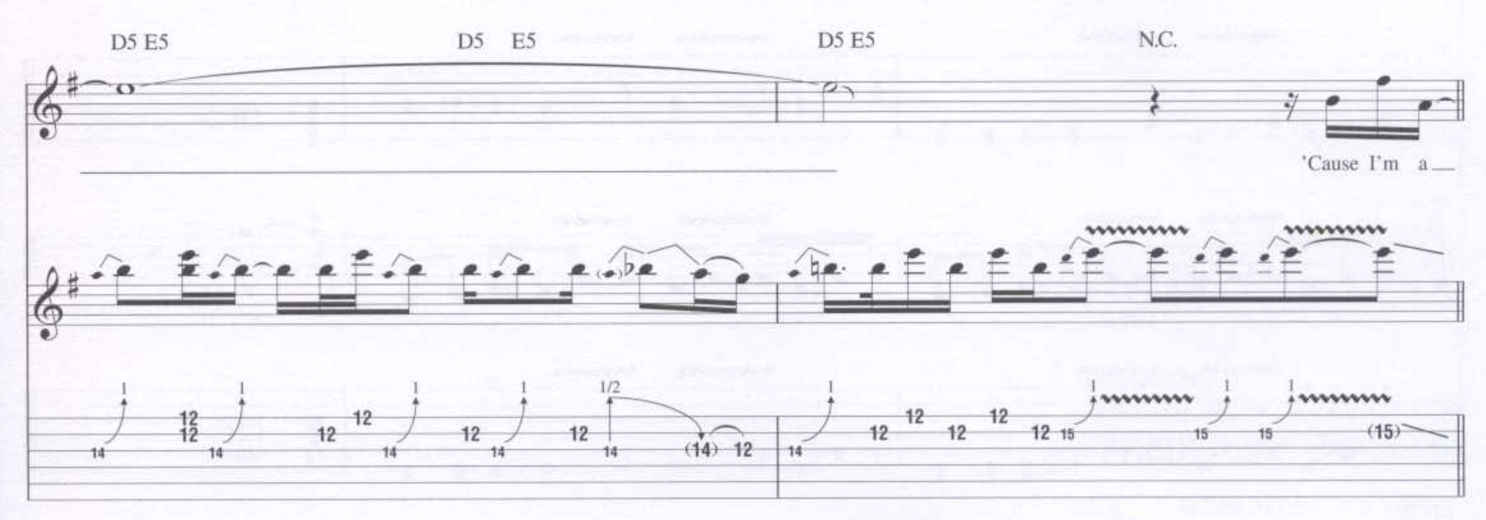
Pre-Chorus




C5
B5
D5 E5
D5 E5
C5
B5
for a man that's no - where to be found. Yeah. Un-til I find him, I'm
1 1/2
1
1/2


Gtr. 4 tacet
G5
F#5
C5
B5
nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na


Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
D5 E5
D5 E5
D5 E5
N.C.
trav - el 'round.
Gtr. 4


D5 E5
D5 E5
D5 E5
N.C.
'Cause I'm a
1/2



Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 4 tacet







Em N.C.

Yeah!

Gtr. 3

Gtr. 2

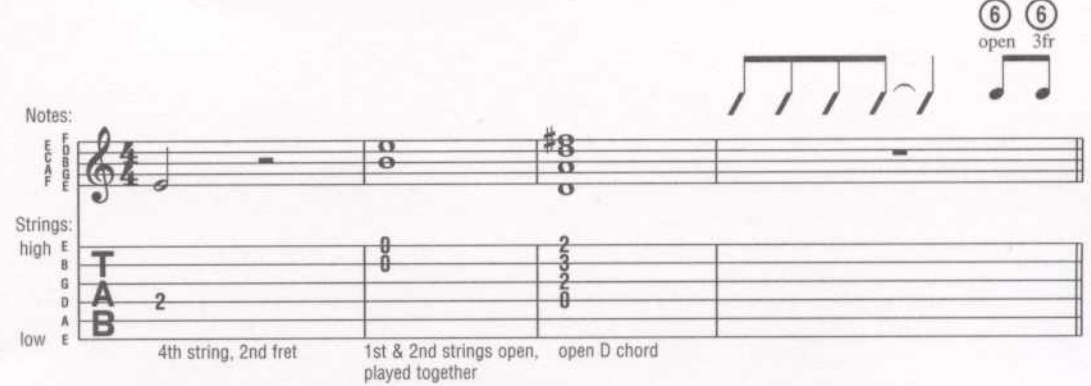
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

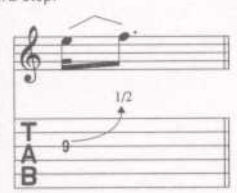
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



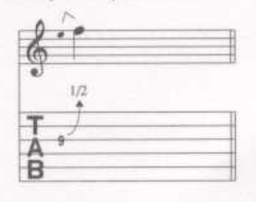
HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



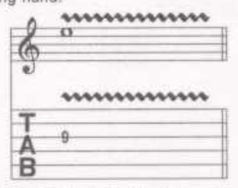
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.



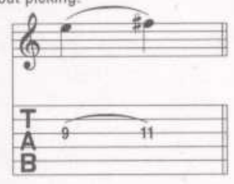
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



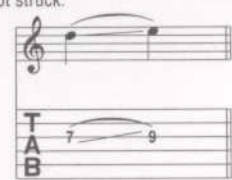
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



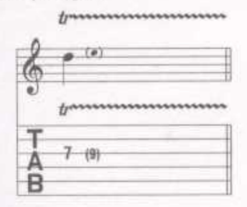
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



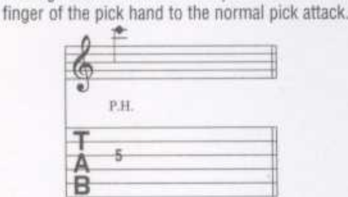
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



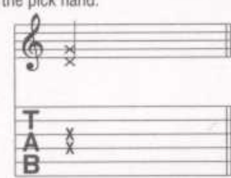
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



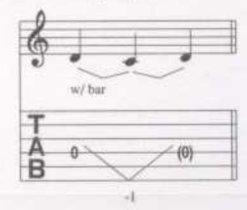
RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



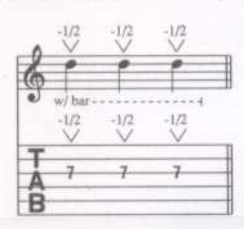
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Aces High

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Can I Play With Madness

Evil That Men Do

Flight of Icarus

Killers

No Prayer for the Dying

The Number of the Beast

The Phantom of the Opera

Revelations

Run to the Hills

Running Free

The Trooper

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Wasted Years

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